

Victor Notermans

Victor Notermans

The artworks shown are a selection from the work of Victor Notermans (1957). He is educated at the Royal Academy for Art and Design in 's Hertogenbosch, The Netherlands, and he works mostly in his hometown Uden. His work can be divided in two periods, from 1981 till 1994 and from 2003 till now.

The first artworks of Victor Notermans in the period 1981-1989, are characterized by personal impressions and choices. He follows the forces and flows of the materials that brings his artworks into being. Here lies its vitality. It is precisely because the works are never truly finished, that they remain alive.

The used materials consists of different kind of construction materials, paint, sound, light and movement. The audience is involved not only as a spectator, but also as the instigator of movement, light and sound by triggering electronic devices.

From 1990 till 1994 the relationship between nature and the manmade world gets more important. As he noted: "Nature is erratic. When we understand it, art is no longer necessary." His concern with political systems and its negative effects on people and nature, becomes more prominent.

Halfway through the Nineties his art is overtaken by life. Children and the need for money asks his full attention. But he keeps thinking of new projects. Just about nine years later these projects become realized.

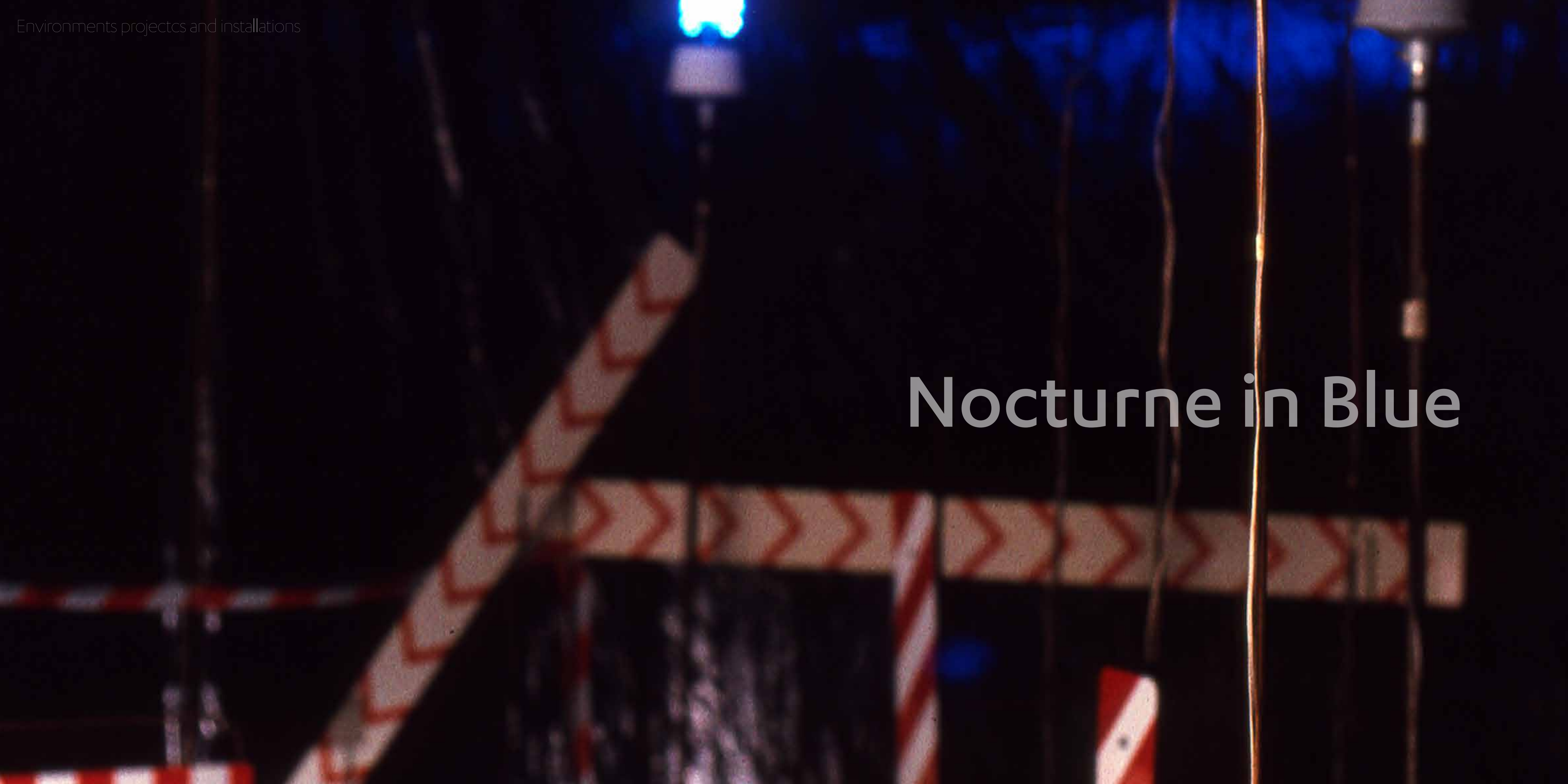
In the second period (2003 - now), we see a new approach. He is still looking for contrasts and contradictions but now inside the artsystem. He designs rational and conceptual bases for his projects and adds an emotional or poetic, often painted, layer.

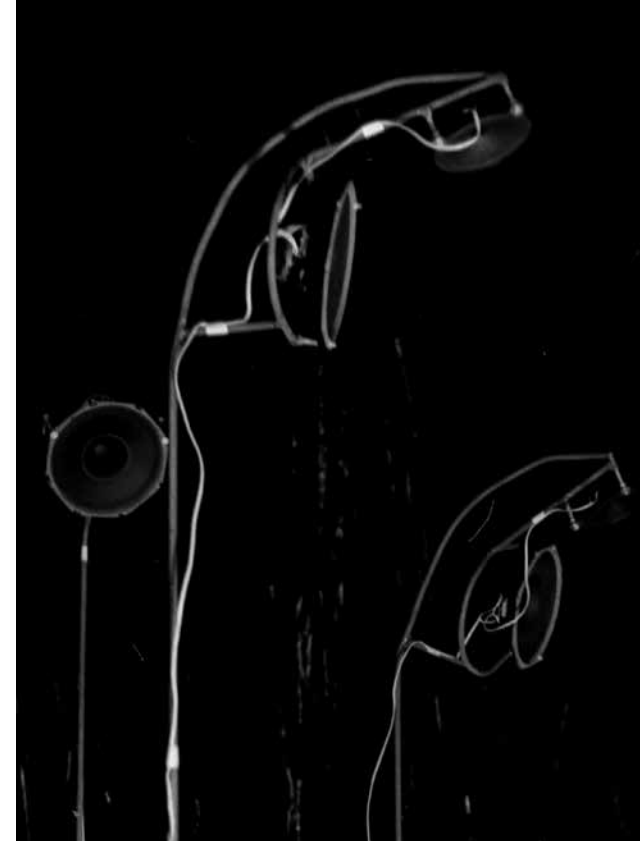
The work is still strongly social engaged. He targets especially on the economic system. He investigates how the artsystem is connected with economics. He starts from scratch – an empty square or a series of valueless numbers - and examines how art can avoid the all predominant economic system. He tries to unmask this system in his artworks.

1981-1994



Nocturne in Blue





Nocturne in Blue (1981-1982)

Environment inspired by Chopin's
Nocturne in Es groot Opus 9 no.2

In Nocturne in Blue the contrast is explored
between detached traffic signals and the romantic
piano music of Chopin. It is all about the influence
of context on our perception.

Media: Light, sound, space

*Materials: Steel, wood, plastic, speakers, wire,
sandbags, flashlights.*

*On display at Royal Academie of Art and design
's- Hertogenbosch 1982*



Nocturne in Blue

Köln '81



Köln '81 (1981-1982)

Köln '81 is a personal impression of this German city during the exhibition 'Westkunst'. It is dominated by gloom and depression. The desolation of the Köln Cathedral, the monotone sound of the German television news and the real life in a 'Grossstadt' behind closed doors.

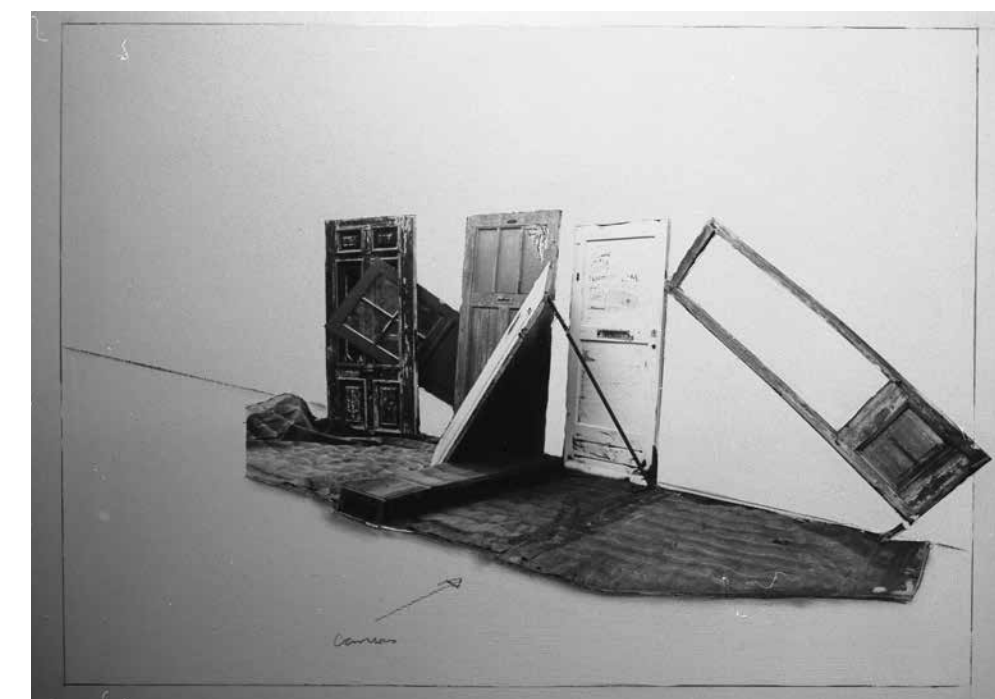
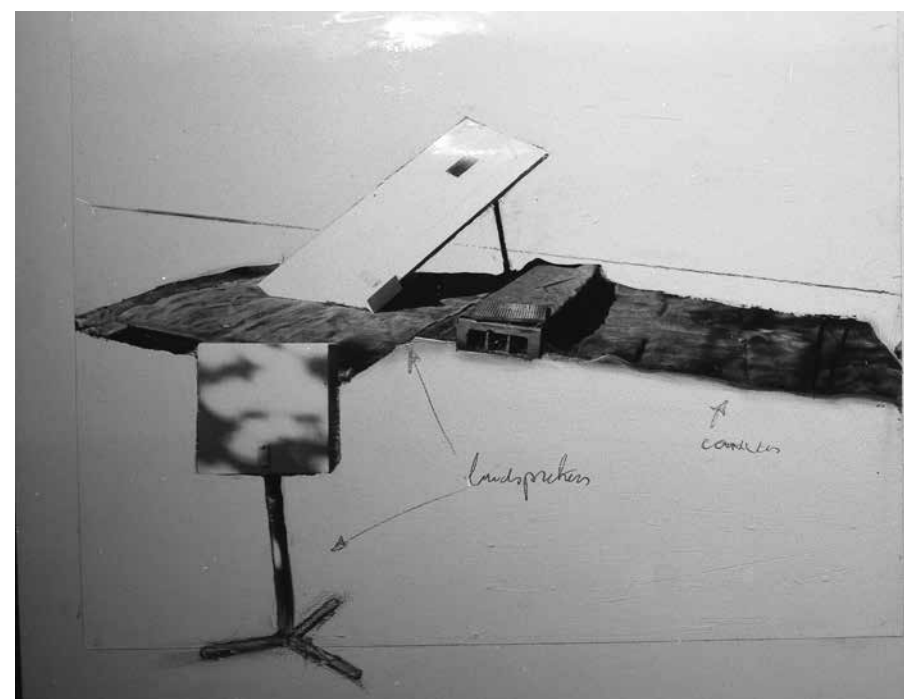
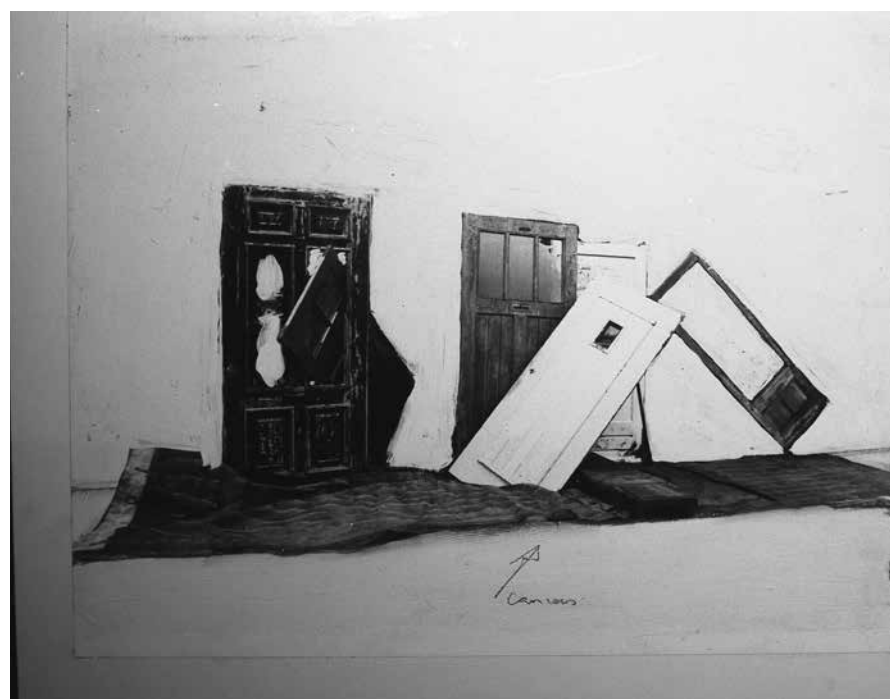
Media: Light, projection, sound, space
Materials: Steel, wood, fabric, found objects.

On display at Royal Academie of Art and design 's- Hertogenbosch 1982, 't Langhuis Zwolle 1983
Municipal exhibition space Uden 1988

Köln '81 is purchased by Gemeente Uden and is part of the Collection Uden

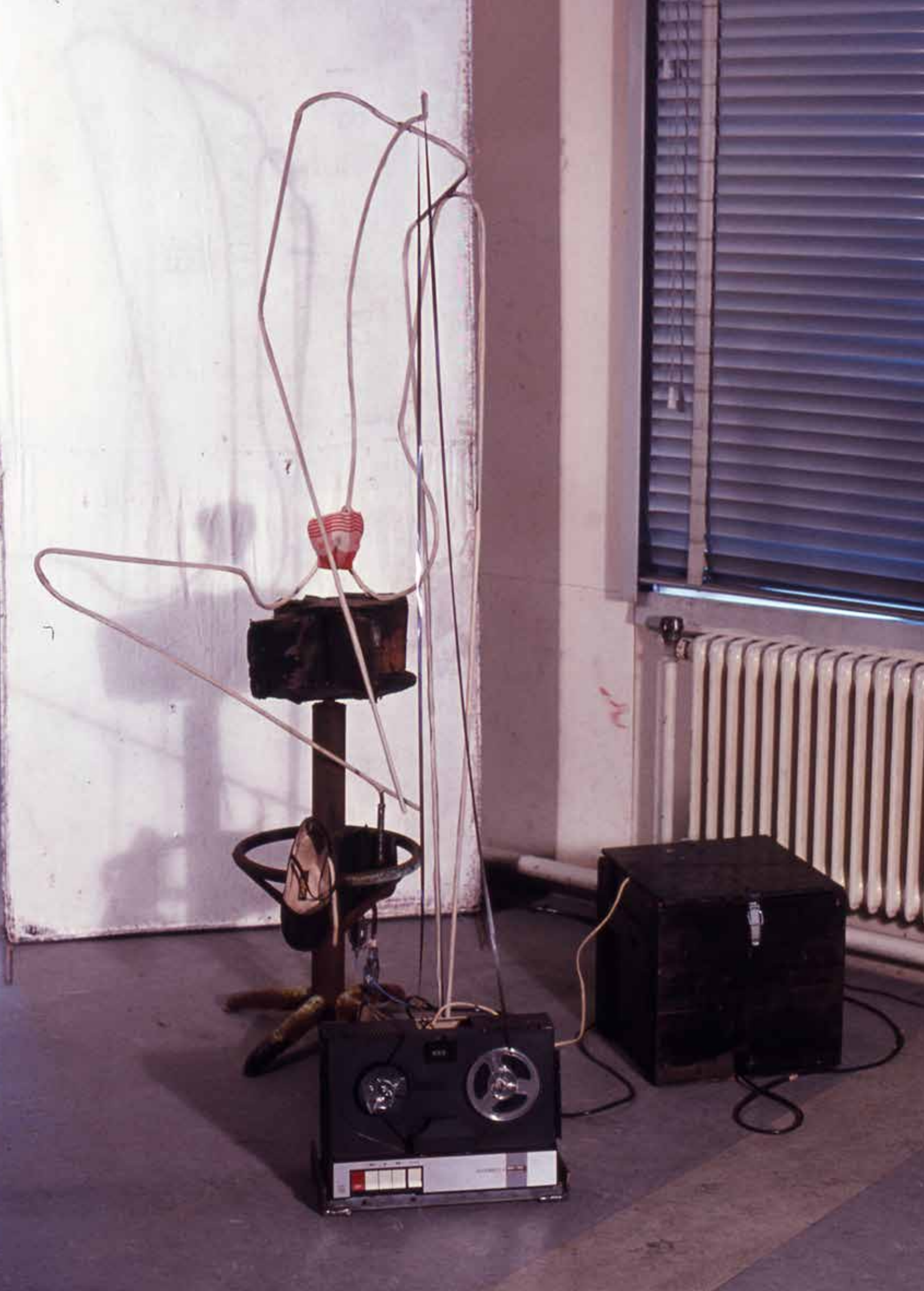


Köln '81 on display at Royal Academie of Art and design 's- Hertogenbosch 1982
Collection Gemeente Uden





Erotic Objects

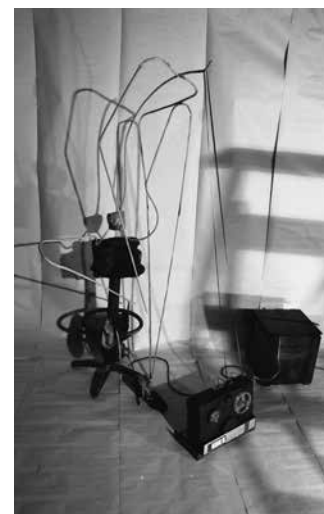


Erotic Objects (1981-1982)

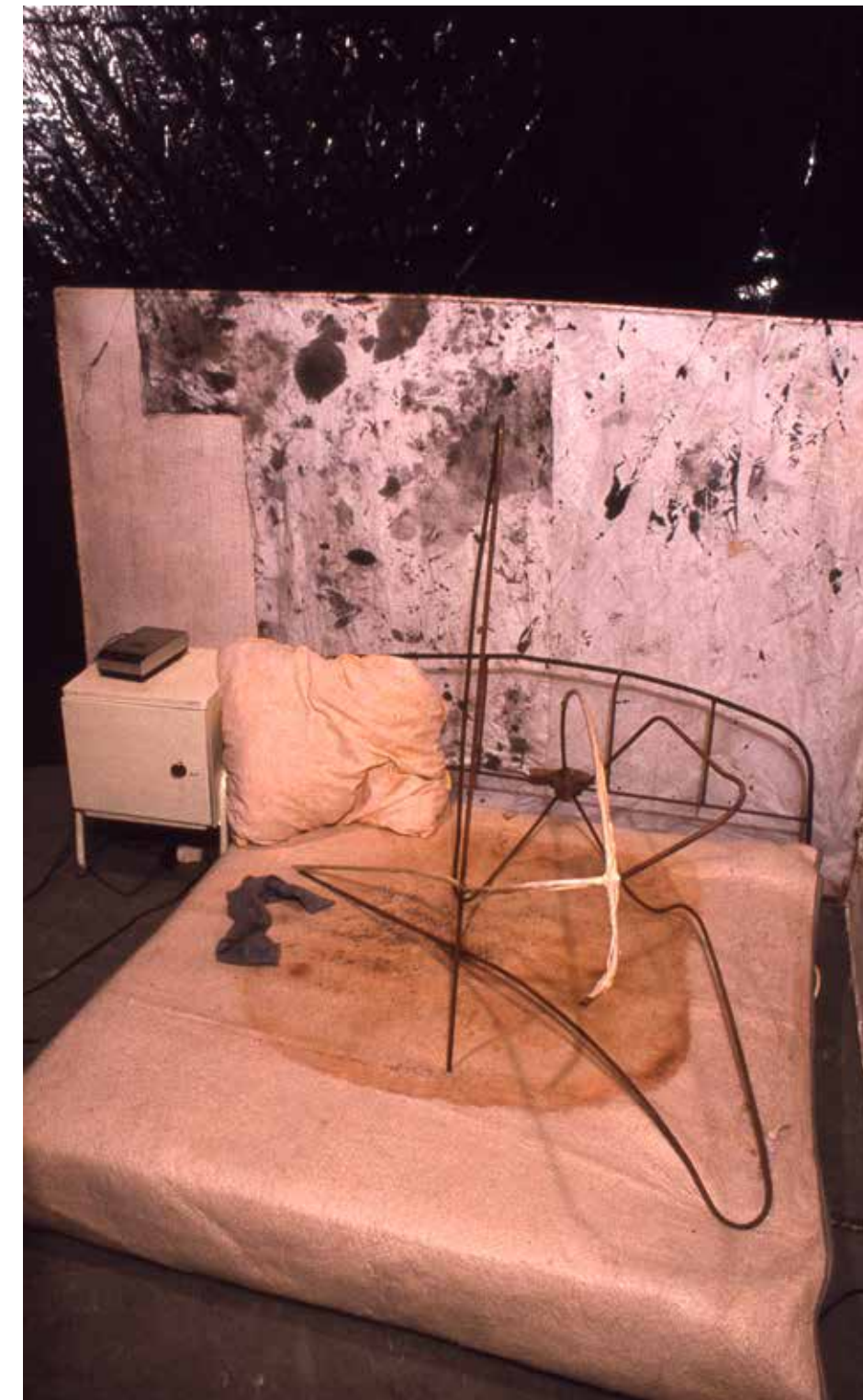
Inspired by La Perversita of Hector Zazou, this projects shows women on a bed, in a bath and on a barstool, slowly moving and masturbating. It refers to the personal sphere of women and the voyeurism of the spectators.

*Media: Kenetics, sound, space
Materials: Steel, wood, fabric, speakers, headphones, cassette player, taperecorder.*

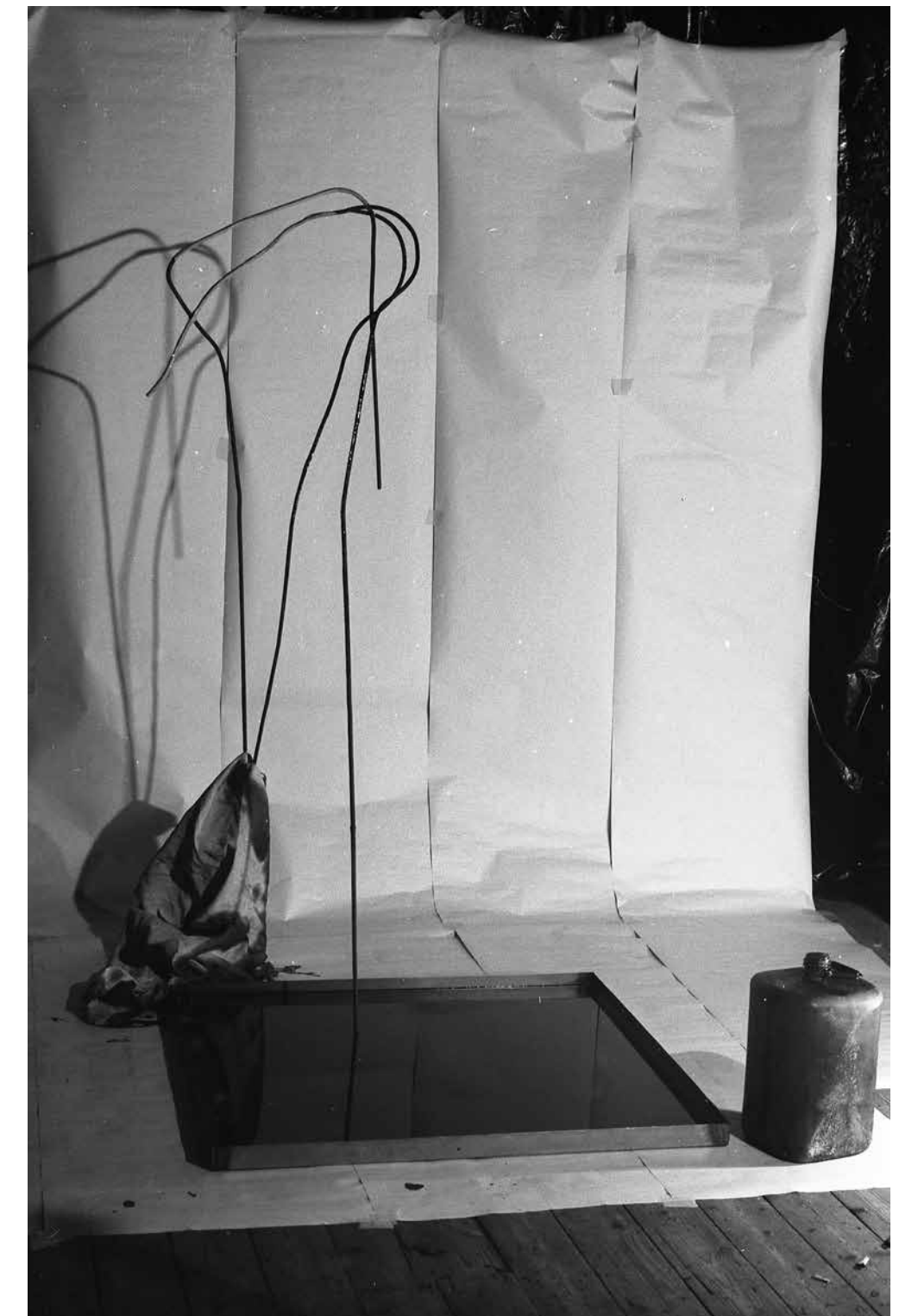
*On display at Royal Academie of Art and design
's- Hertogenbosch 1982*



Woman on barstool • fabric, steel, wood, shoe, taperecorder looped tape.



Woman on her bed • fabric, steel, wood, cassetterecorder and headphone.



La Baigneuse (woman bathing herself) • fabric, steel and motoroil



Tolwutt

Tolwutt II

On display at Vlissingestraat 7 Middelburg

Tolwutt I

On display at Vlissingestraat 7 Middelburg
't Langhuis Zwolle
Collection Gemeente Uden

Tolwutt I, II and III (1982-1983)

Tolwut means rabies. Again it refers to a personal state of mind. A human figure in distress, Wagner, heavy panting sounds and abrupt movements.

Media: Kinetics, sound, space
Materials: Steel, wood, fabric, speakers, taperecorder.

*On display at Vlissingestraat 7
Middelburg, Galerie Spiegel Volkel, 't
Langhuis Zwolle*

*Tolwutt I en II are purchased by Gemeente
Uden and are part of the Collection Uden*



Tolwutt III

On display at Vlissingestraat 7 Middelburg
Galerie Spiegel Volkel
Collection Gemeente Uden

The Human Brewery





The Human Brewery (1983)

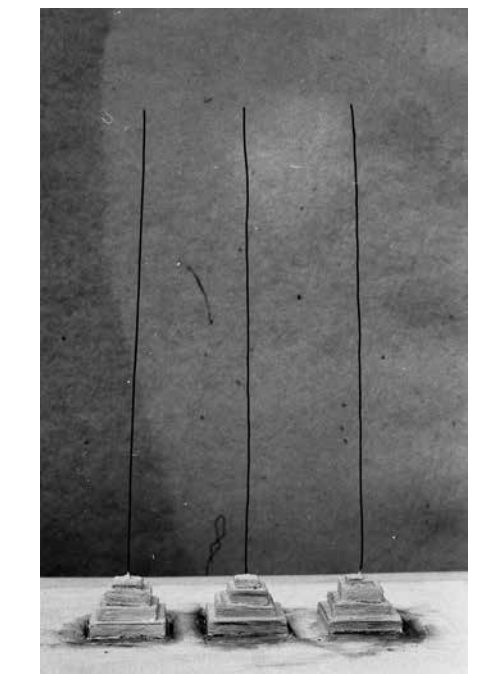
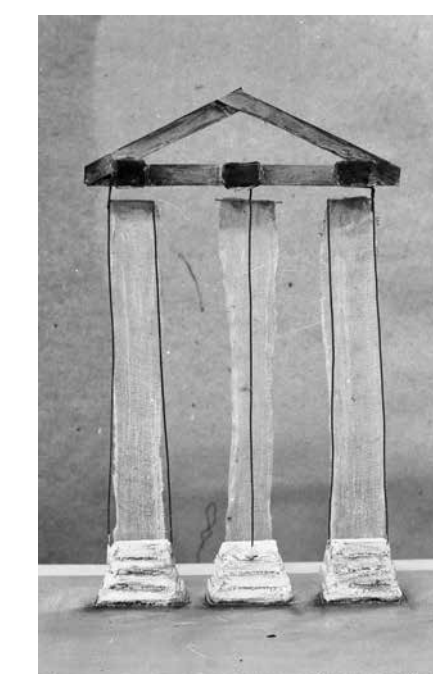
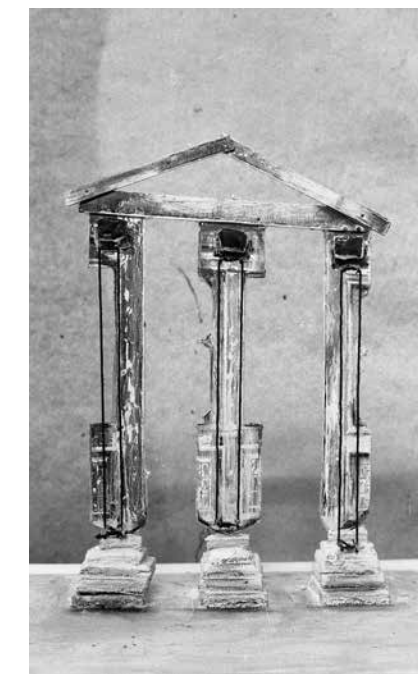
A greek temple, the place of birth of democratic power, upside down between sheep which symbolise the people. The Human Brewery is about our political system and the apparent and humble influence it has on everyday life.

Media: Kinetics, space

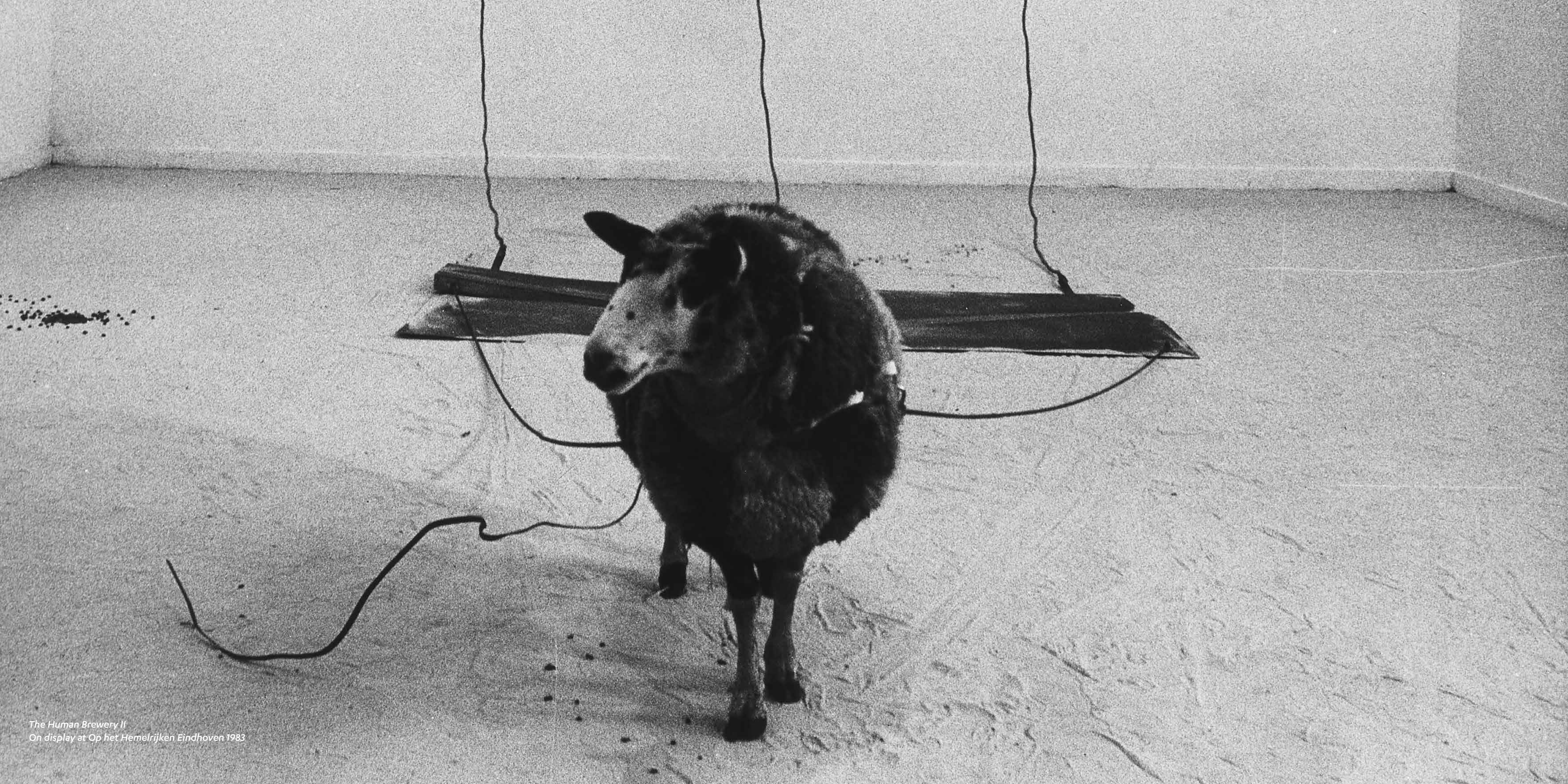
Materials: Steel, wood, glass, fabric, found objects, sheep.

On display at Galerie Spiegel Volkel 1983

The Dutch cineast Paul de Nooijer made a cinematographic interpretation of the installation. (Victor Notermans, The Human Brewery 1983)







The Human Brewery II
On display at Op het Hemelrijken Eindhoven 1983



Place d'opera

Existence by isolation



Environments projects and installations



Place d'Opera (1984)

Existence by isolation

Place d'Opera was made in an old contaminated factory site in Arnhem. By coloring different objects and fragments, it suggests a new constellation. New forms grow by selection and reconstruction.

Media: Space

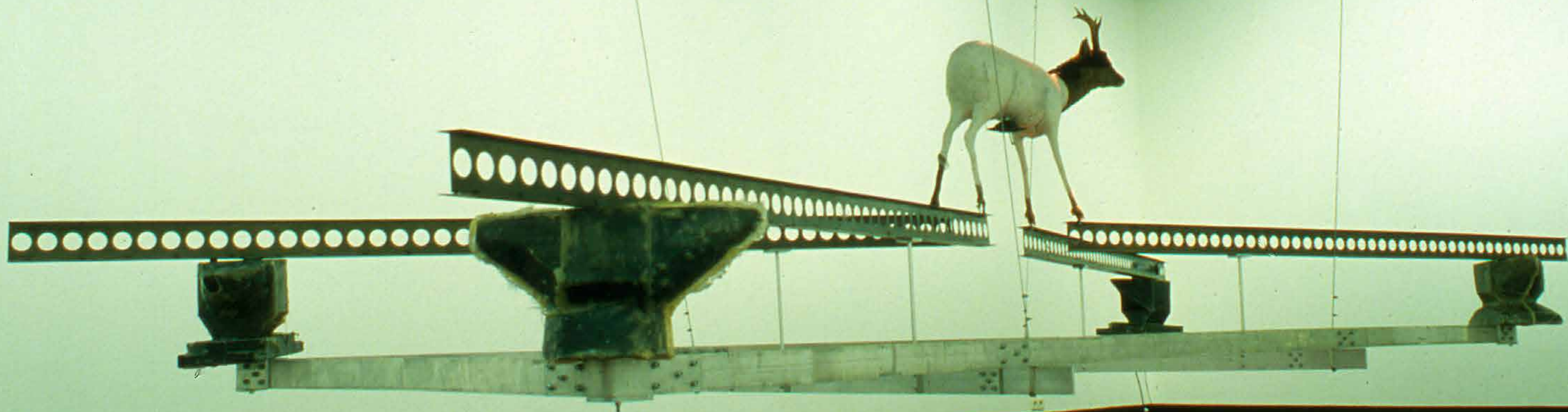
Materials: Steel, concrete paint.

On display at the former Neproma site in the centre of Arnhem 1984



Place d'Opera

Si salta, si rompe i gogioni





On display at Artis 's-Hertogenbosch 1992

Si salta, si rompe i goglioni (1988)

Si salta, si rompe i goglioni means 'if it jumps, we are lost' or 'als het springt, zijn we de lul'. The deer keeps the metal beams in balance. It nervously thrembles with its left frontleg when a spectator passes. It is about the precarious balance between a manmade world and nature.

Media: Space, kinetics

Materials: Steel, aluminum, polyester, stuffed deer, tape, paint.

On display at De Librije Zwolle

Artis 's-Hertogenbosch

Private collection of the artist



Ben Hur is fishing

BEN HUR IS FISHING /
THE... BLACKSMITH



Ben Hur is fishing (the divorced blacksmith)
(1988)

The inspiration comes from boats, dragonflies, blacksmiths, chariots and fishing. A free association about unlikely connections and fragile balances with movements.

Media: Space, kinetics, projection.

Materials: Steel, copperwire, polyester, wood, feathers.

On display at Galerie Germinahof Sterksel

Private collection of the artist

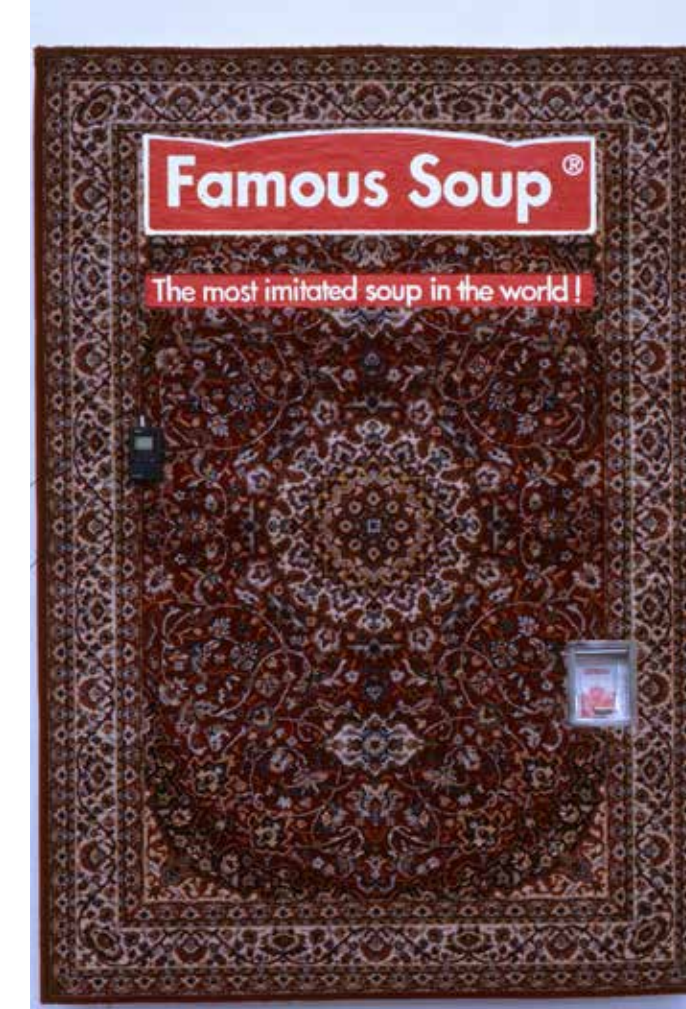


Famous Soup (1992)

Famous Soup makes cheerfully use of commercial graphics. An unlikely advertisement for instant soup. The traditional oriental rug in contrast with the artificial Famous Soup logo. This logo is shamelessly shaved out of the carpet. With a little window for the packet of artificial soup. An artwork which exposes the contradictions in life.

Materials: Fabric, acrylic cement, plexiglass, paper, instant soup.

On display at Paraplufabriek Nijmegen



Famous Soup



Stolichnaya Genuine Russian Vodka



Stolichnaya, Genuine Russian Vodka (1989)

A political artwork inspired by the label of this vodka brand. The factory on the label is rebuilt as a model and photographed together with the medals. It is a work in honour of the workers in the Stolichnaya factory. An artwork about the everyday life behind this enjoyable drink. A life which is the same every day from the moment the sun sets till it goes down. And so it is presented: in a light which becomes brighter and darker.

Media: Projection, light

Materials: Diaprojector, sodium street lamp

On display at The Melkfabriek 's-Hertogenbosch

Private collection of the artist

**Stolichnaya
Genuine
Russian
Vodka**



**Stolichnaya
Genuine
Russian
Vodka**

A Perfect Room To Hide A Stuffed Crocodile



A Perfect Room To Hide A Stuffed Crocodile (1992)

This isolated box, hanging closely to the ceiling, is warmed by an electric heater and contains a stuffed crocodile. There is the sound of tropical heat and the spectator can climb up a stairway to look inside. The work is about inside and outside, about a manmade world, which despite all the work, does not come close to nature.

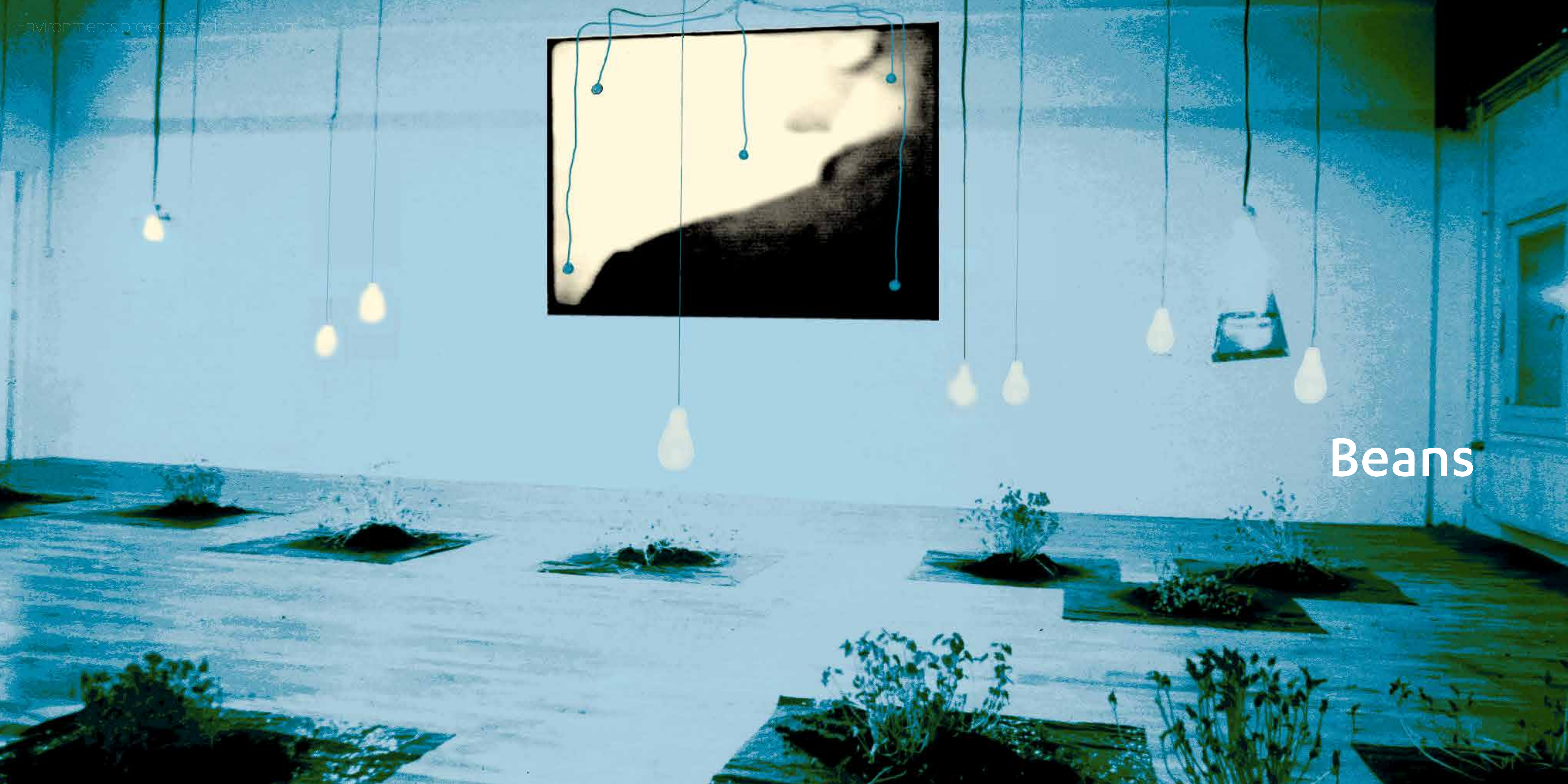
Media: Sound, space

Materials: Galvanised plate steel, wood, insulation material, steel beams.

On display at Artis 's-Hertogenbosch

Private collection of the artist





Beans



Beans (1993)

The growth of the beans is determined by the film *La Dolce Vita* from Fellini. The growing lamps are connected with detectors on the filmscreen and light up when the surface of the screen is bright. The movements on the filmscreen are translated in the growing of the beans. It is a poetic connection of nature and culture.

Media: Sound, space, 16mm film projection, light sensors light, nature.

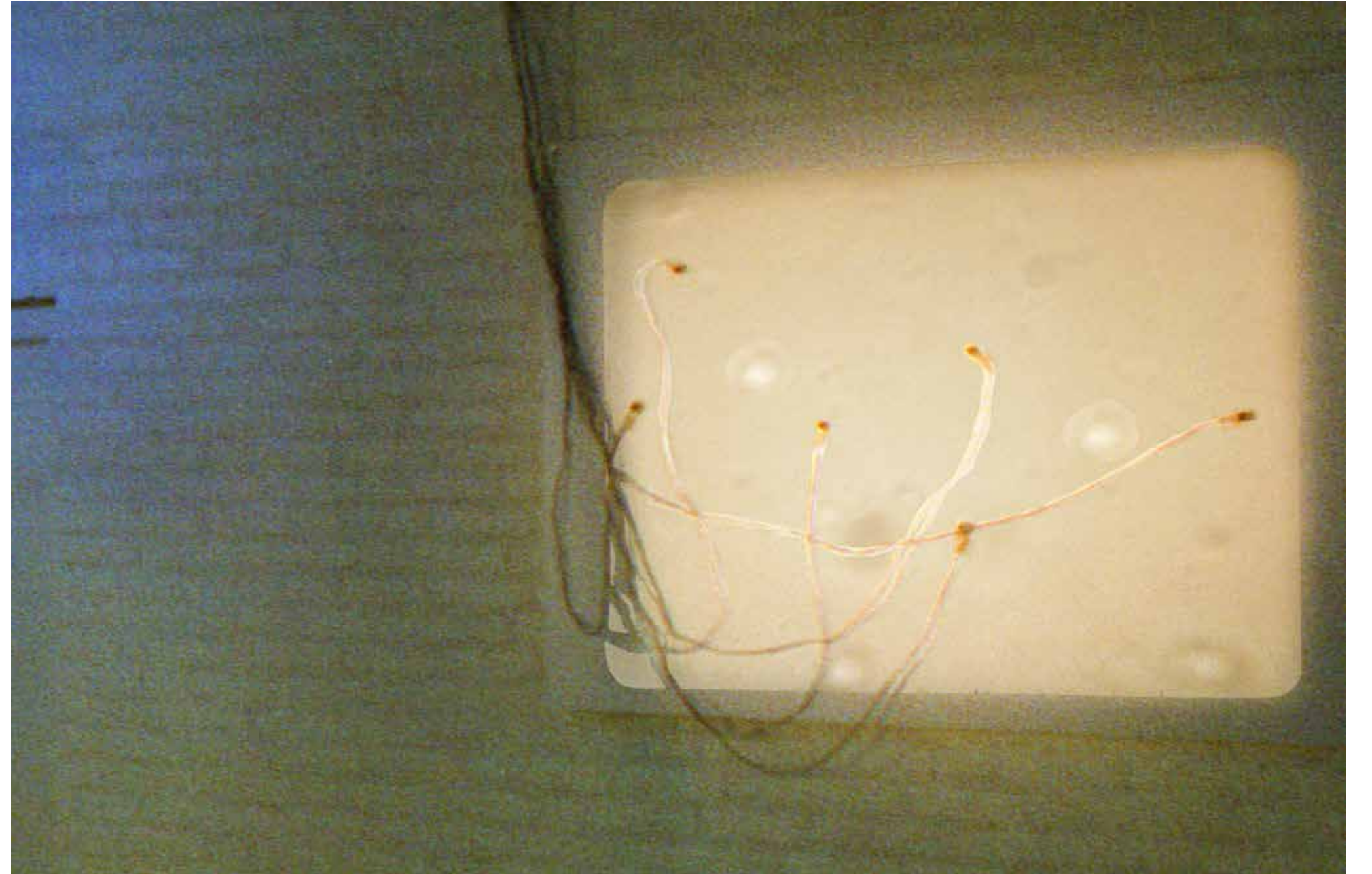
Materials: Beans, potting soil, plastic, Grow lamps.

On display at Theks Tilburg



Virtual Unicellulair Killing





**Virtual
Unicellair
Killing**

Virtual Unicellular Killing (1994)

In Virtual Unicellular Killing again a translation is made from nature to culture. This time a film of moving unicellulars triggers a set of electric flykiller machines. This work is much more aggressive and cynical. It tells us how people use nature to let it kill itself through modern technics.

Media: Sound, space, 16mm film projection, light.

Materials: Galvanised steel, lightbulbs, light sensors.

*On display at KEG Schijndel
Private collection of the artist*

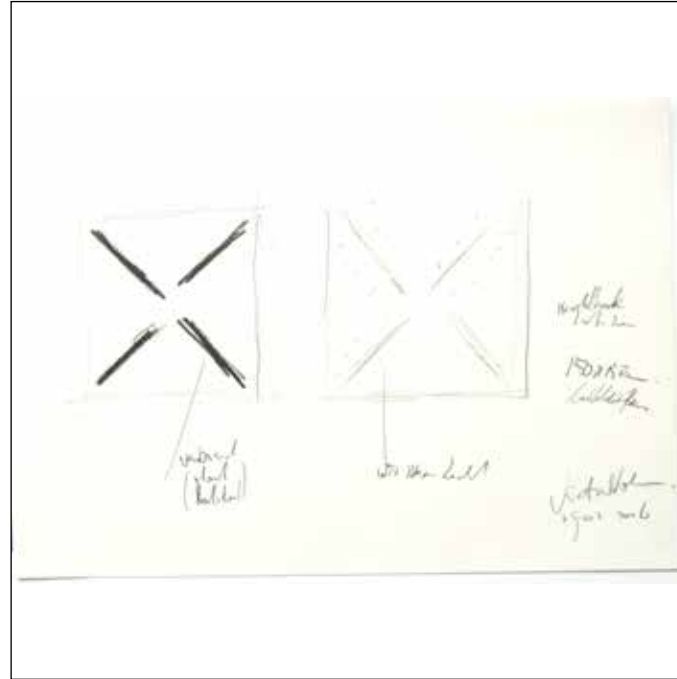
Virtual
Unicellulair
Killing

2003-now

Square Paintings



Square
painting with
CUCKOO
clock



Square Paintings (2003 - now)

The conceptual basis is the sign of a square with a cross from corner to corner. It is a mark used in software such as Quark Qpress. It stands for a surface which can be filled in by choice. This basis is also associated with the cross on the painting 'Hört auf zu malen' of Jörg Immendorf. In this work he states that social engagement is more important than painting.

In this project the rational is combined with the emotional, the commercial with the poetic and the political with art. The cross or the center of the cross is filled with different paintings or with other contents. It is a sequence which is still evolving.

Square Paintings are also about branding and marketing. In the economic process value is not determined by content but by the way it is branded. It is about the artificial way goods are given a soul by branding, marketing and storytelling.

Media: Traditional paintings

Materials: Acrylic on canvas

Private collection of the artist

Different private collections



Square Paintings Sell Better (2003)

Materials: Acrylic on canvas.

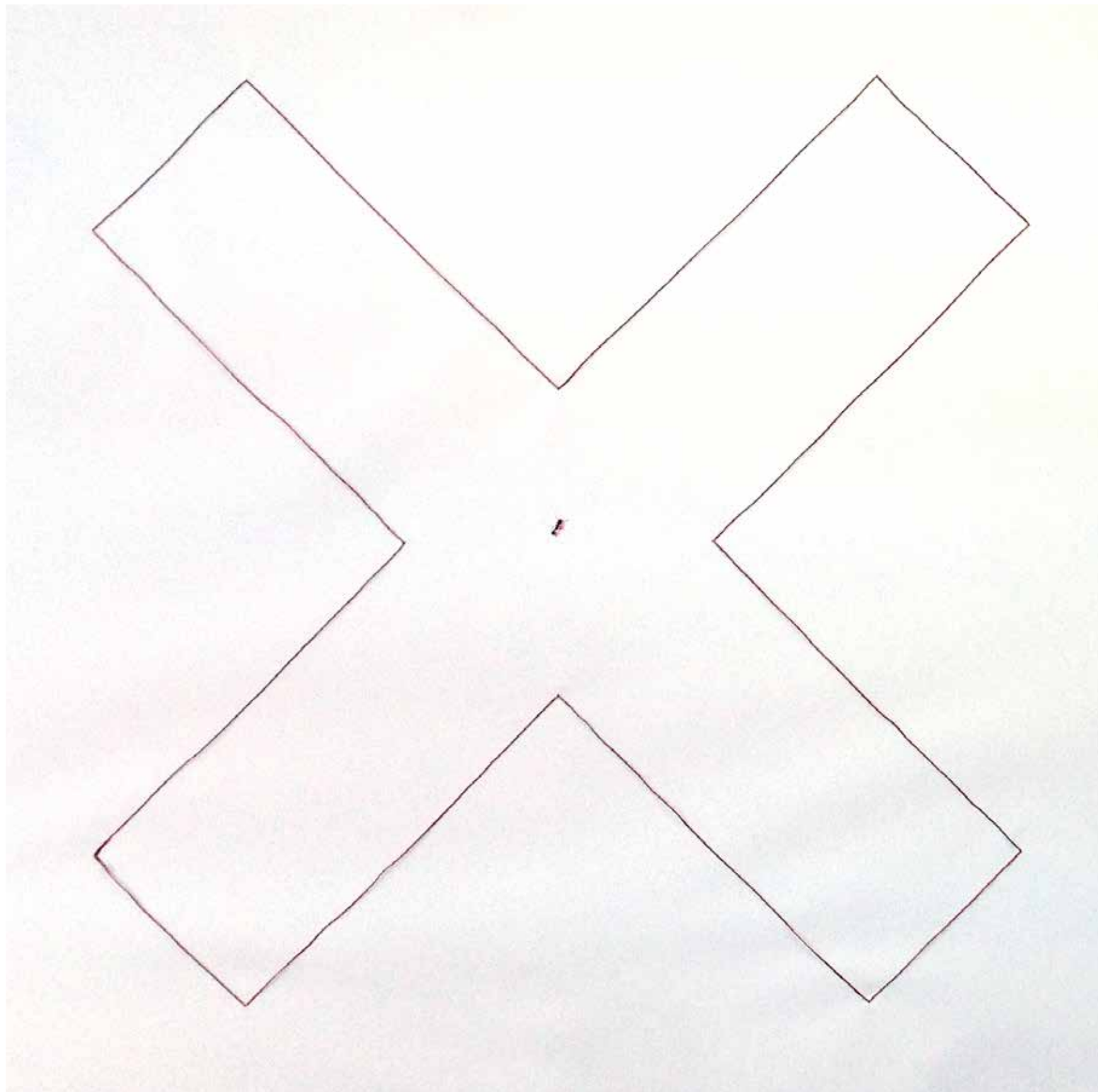
Collection of the Artist



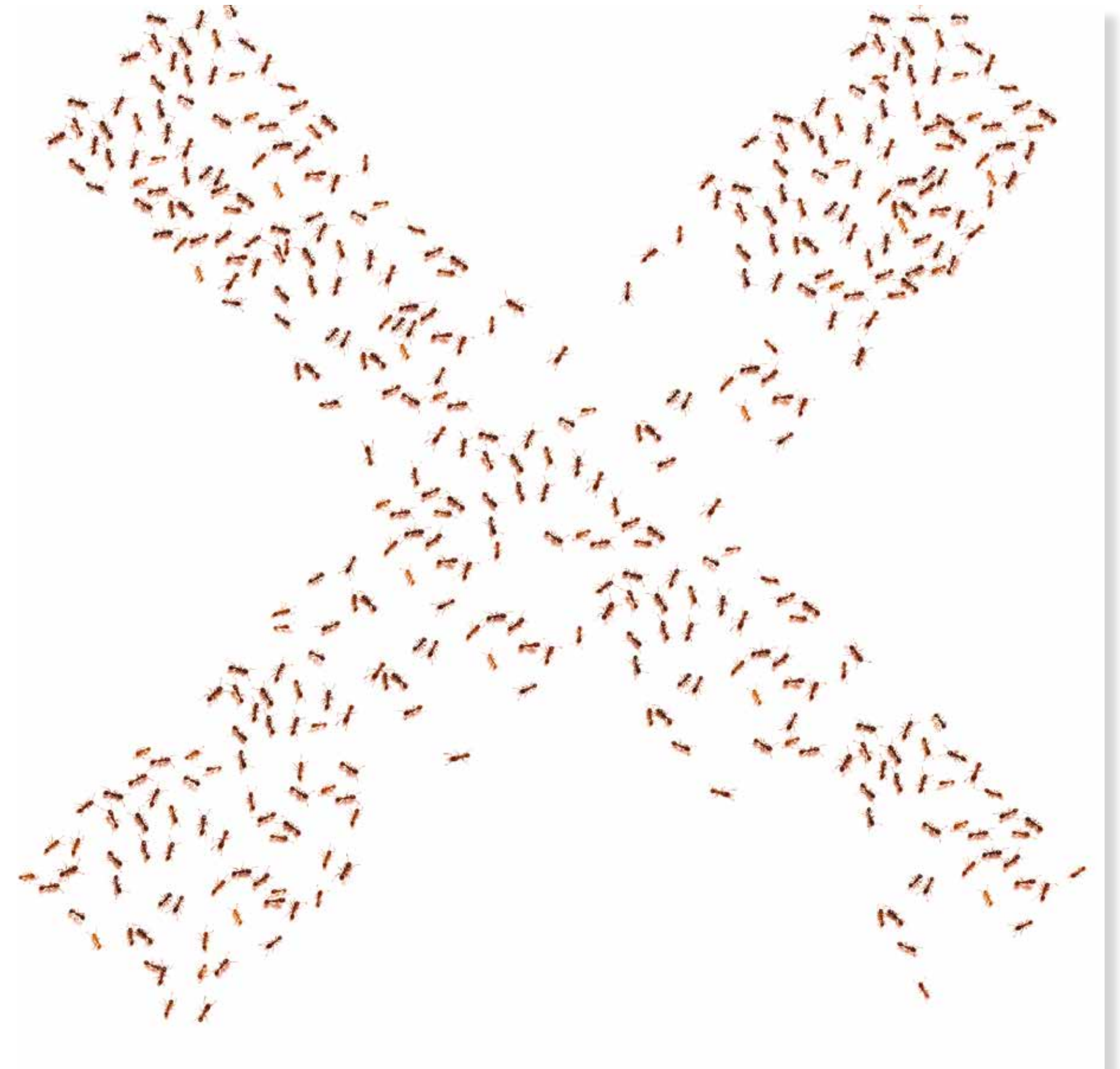
Square Painting With a Blue Bucket (2003)
Materials: Acrylic on canvas.
Collection of the artist



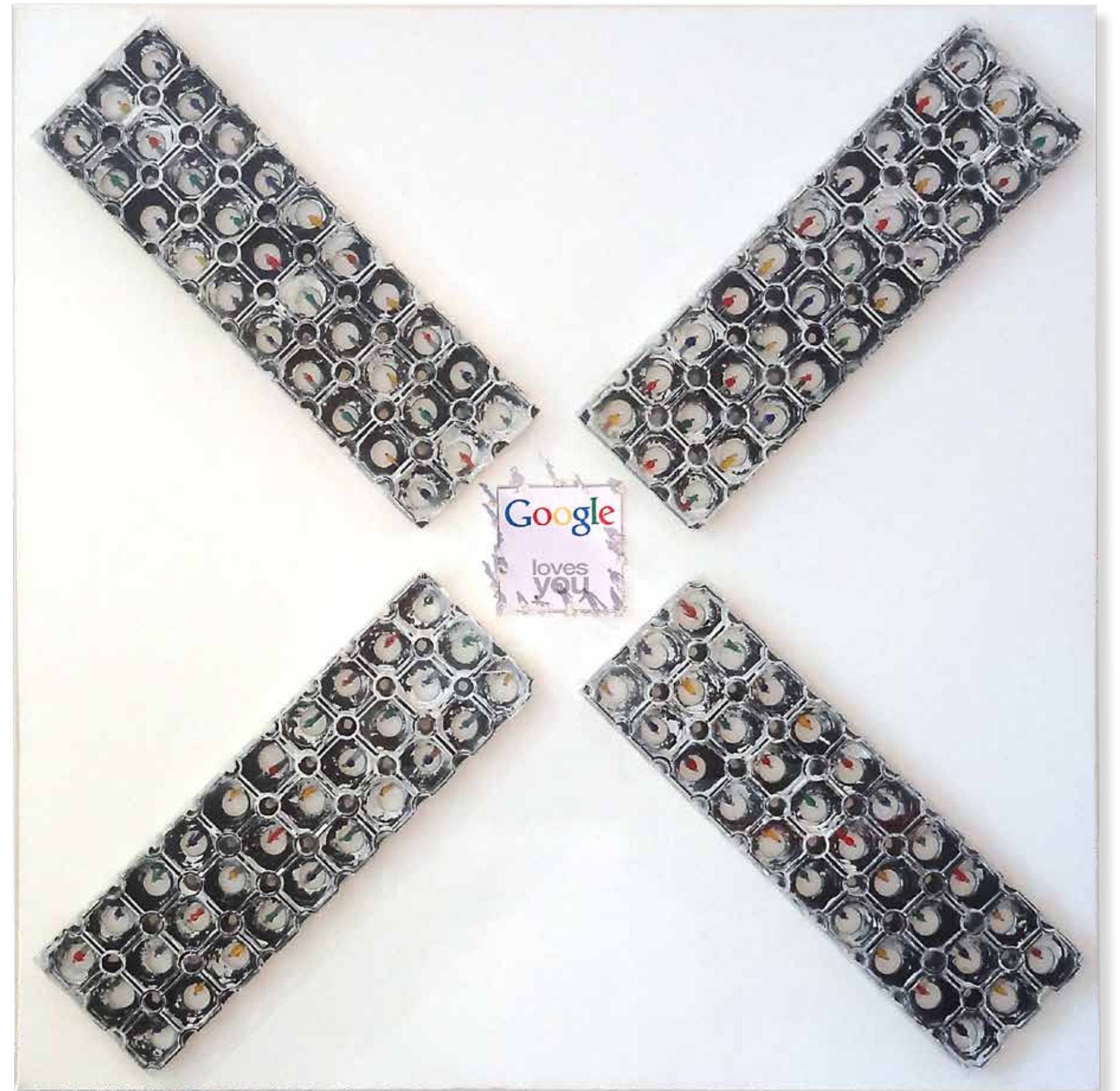
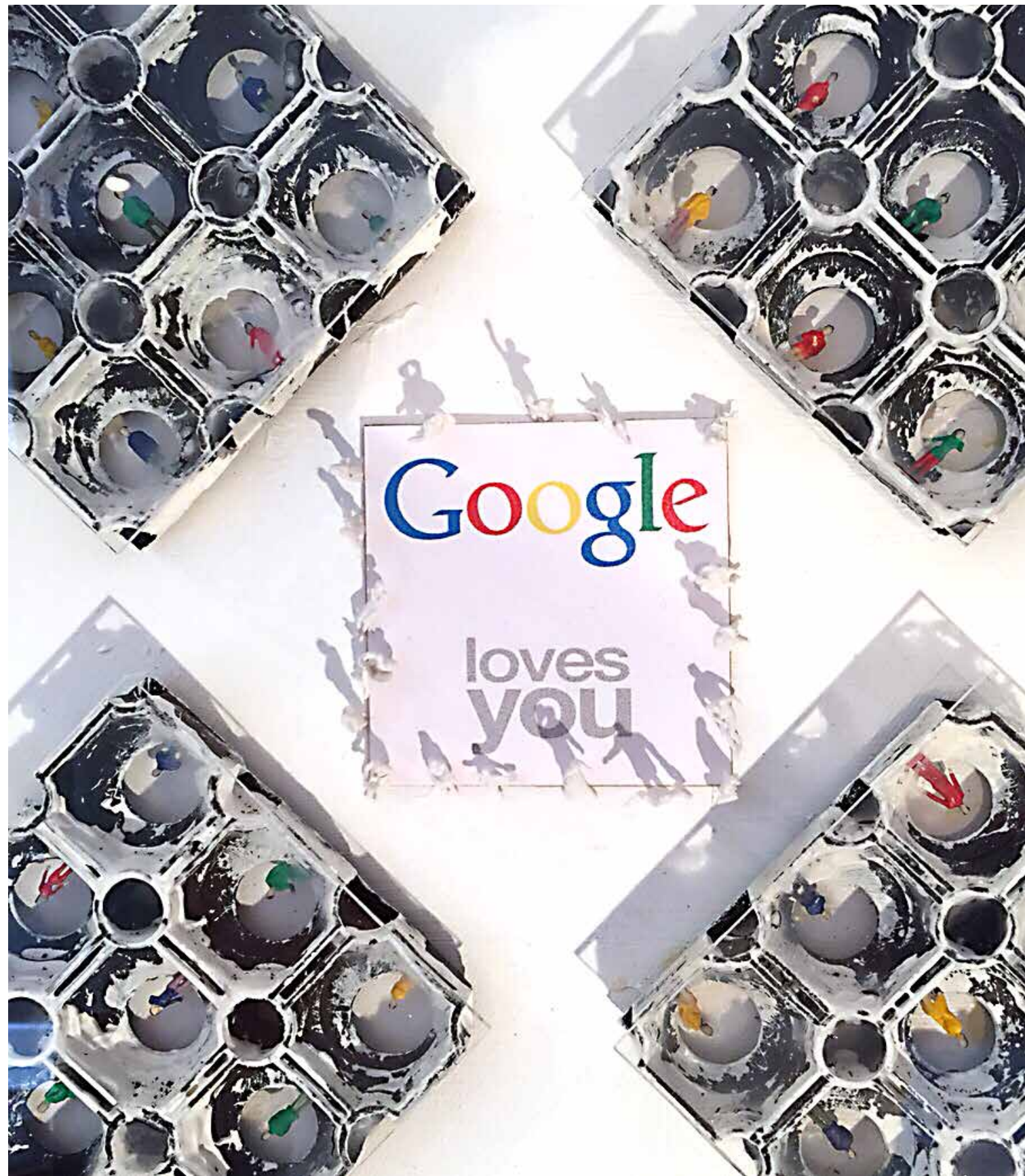
Square Painting With a Dutch Windmill (2004)
Materials: Acrylic on canvas.
Private collection.



Square Painting With a Solidaire Ant, Trapped in Copper Wire (2010)
Materials: Print on canvas, copper wire 120 x 120 cm.
Collection Studio Reinoud en Jules 's- Hertogenbosch



Square Painting With an Disciplined Ant Colony Walking a Cross (2010)
Materials: Print on canvas 120 x 120 cm.
Collection Studio Reinoud en Jules 's- Hertogenbosch



*Google loves you (2014)
Materials: Acrylic on canvas, rubber, plastic scale models. 80 x 80 cm.
Private collection*



Holes

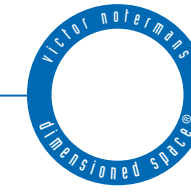
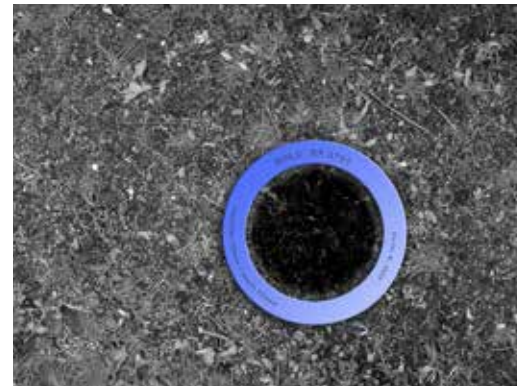
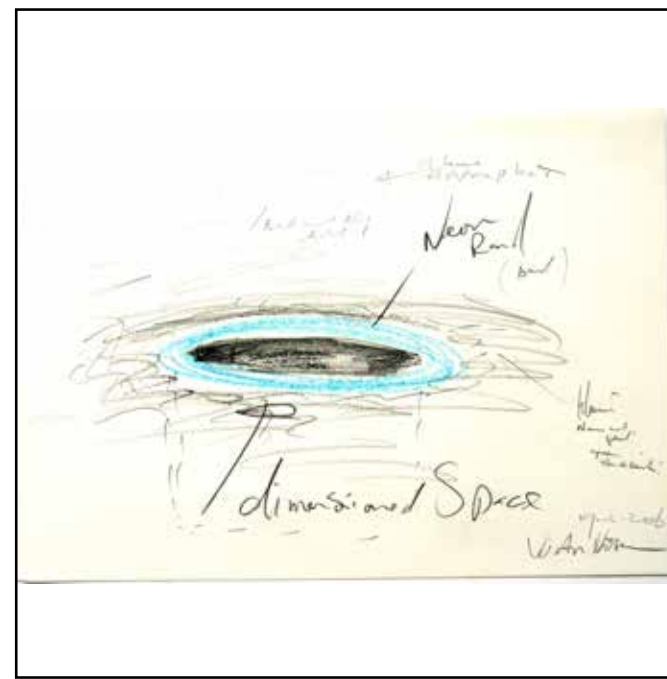
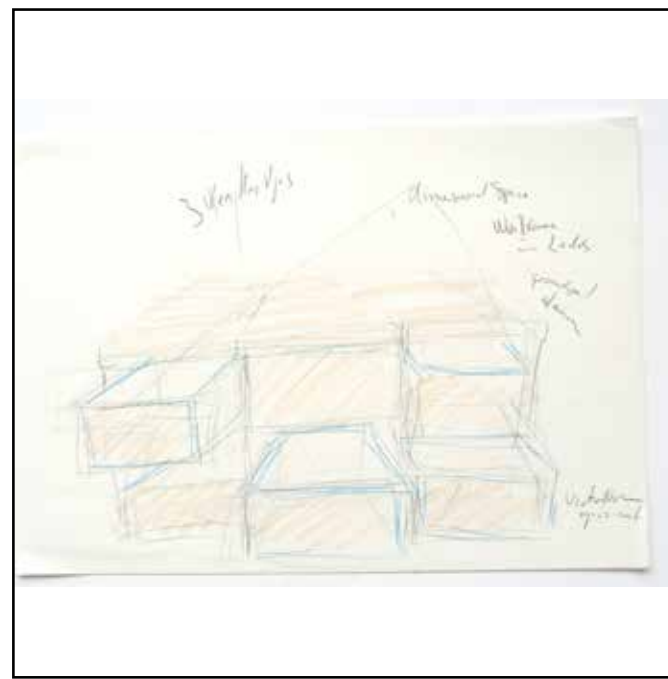
Holes (Dimensioned Space) (2005 - now)

In this project a hole is offered to the artbuyer. In every surface – wall, floor, body – the buyer suggest, the artist will make a hole. The ring surrounds the hole. You can buy small and big holes. It is also possible to replace the hole. In this project he studies again economics and art. In fact he sells nothing, a hole, thin air. The only visual thing is its outline. It is about ownership. The buyer owns a piece of empty space. A space the artist makes in one of the other properties of the buyer.

Medium: Space

Materials: None



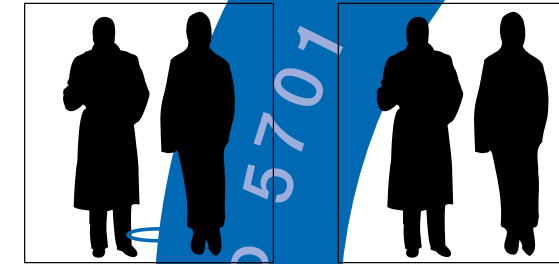


1 HOLE
op locatie gedimensioneerd
en vervaardigd door kunstenaar



1 HOLE kader
blauw geanodiseerd aluminium
voorzien van dimensies en naam kunstenaar

1 HOLE Certificaat
datum, dimensies, positie, collectioneur



1 Foto document
collectioneur en kunstenaar op
locatie met kunstwerk

Opname in
Dimensioned Space Collectors Community
Website waar alle holes zijn opgenomen
(vrijblijvend)

Victor N. 2005

HOLE NO 5701

diameter 400mm / depth 700mm

Yellow Landscapes



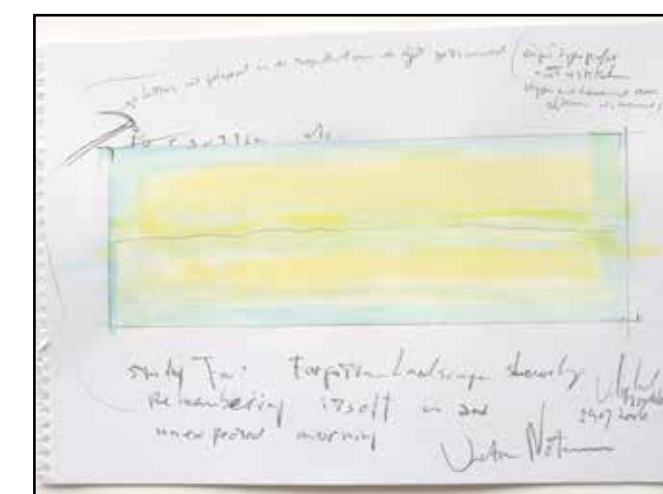
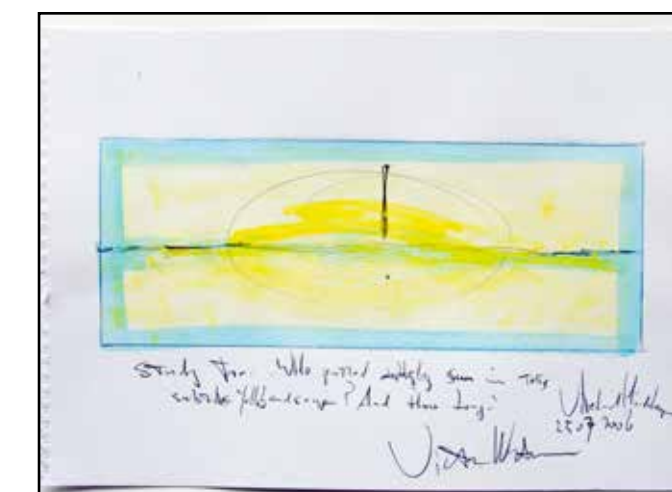
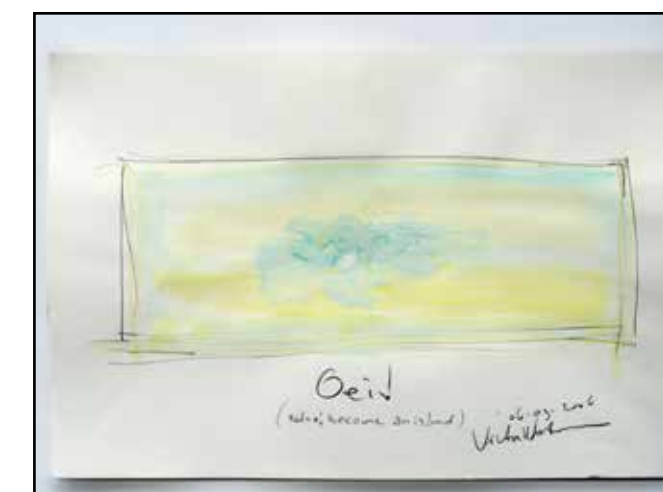
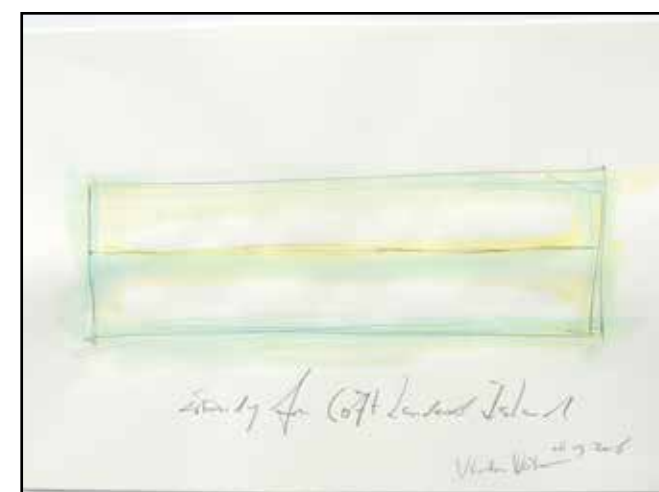
Yellow Landscapes (2006 - 2007)

Landscape painting is one of the oldest genres in arthistory. Here the horizon takes a central role. In the flatlands of The Netherlands the horizon is a straight line between sky and land. At the same time the horizon changes as often as the sky changes. The horizons changes also as often as the point of view of the spectator changes. This project is a study in how things stay the same and changes in the same moment.

This project became indirect a project about economics. The paintings were made on a boat navigating through the Dutch waters. They were commissioned by a furniture shop. The paintings were removed in the same day that they were hung on its walls. The owner decided that they dominated his furniture and that its prices also dominated the prices of his benches. A demonstration that landscaping is all about the point of view.

Medium: Traditional painting

Materials: Acrylic on canvas, alloy and zinc ornaments.





Yellow Landscape and a Dozen Yellow Seed Schips Asking "Where Is The Egg?" (2006)

Materials: Acrylic on canvas, alloy typographic element 100 x 200 cm

Private Collection

YELLOW LANDSCAPE RECONSTRUCTING ITSELF



Yellow Landscape Reconstructing Itself (2006)
Materials: Acrylic on canvas, alloy typographic elements 100 x 200 cm
Private Collection



Yellow Landscape slowly remembering Itself (2006)
Materials: Acrylic on canvas, acrylic typographic elements 100 x 200 cm
Collection of the artist

Victor Notermans



8 portraits of iconic sound artists

8 Bits (2005 - now)

This project is closely connected to the artist's fascination for soundartists. He organises since five years the Sound Art Festival in which soundartists of every age and from all over the world meet each other and present themselves. This project wants to make a tribute to eight of the most iconic soundartists ever. In this series he starts with John Cage, his most prominent role model. Another soundartist is Delia Derbyshire. Both works are combinations of photographs, special objects and sounds. They will be a part of an educational exhibition about soundartists.

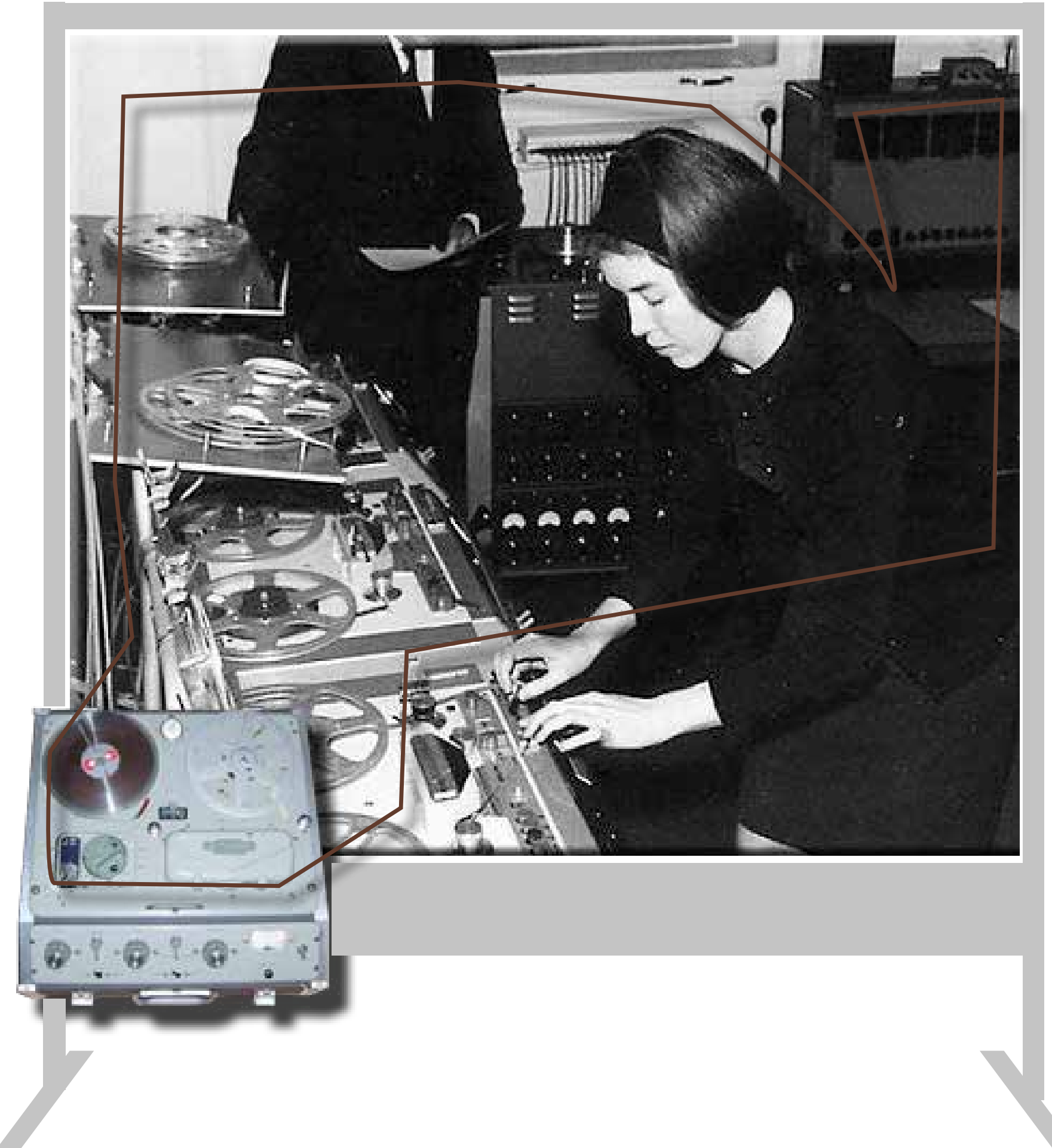
Medium: Mixed media

Materials: Various

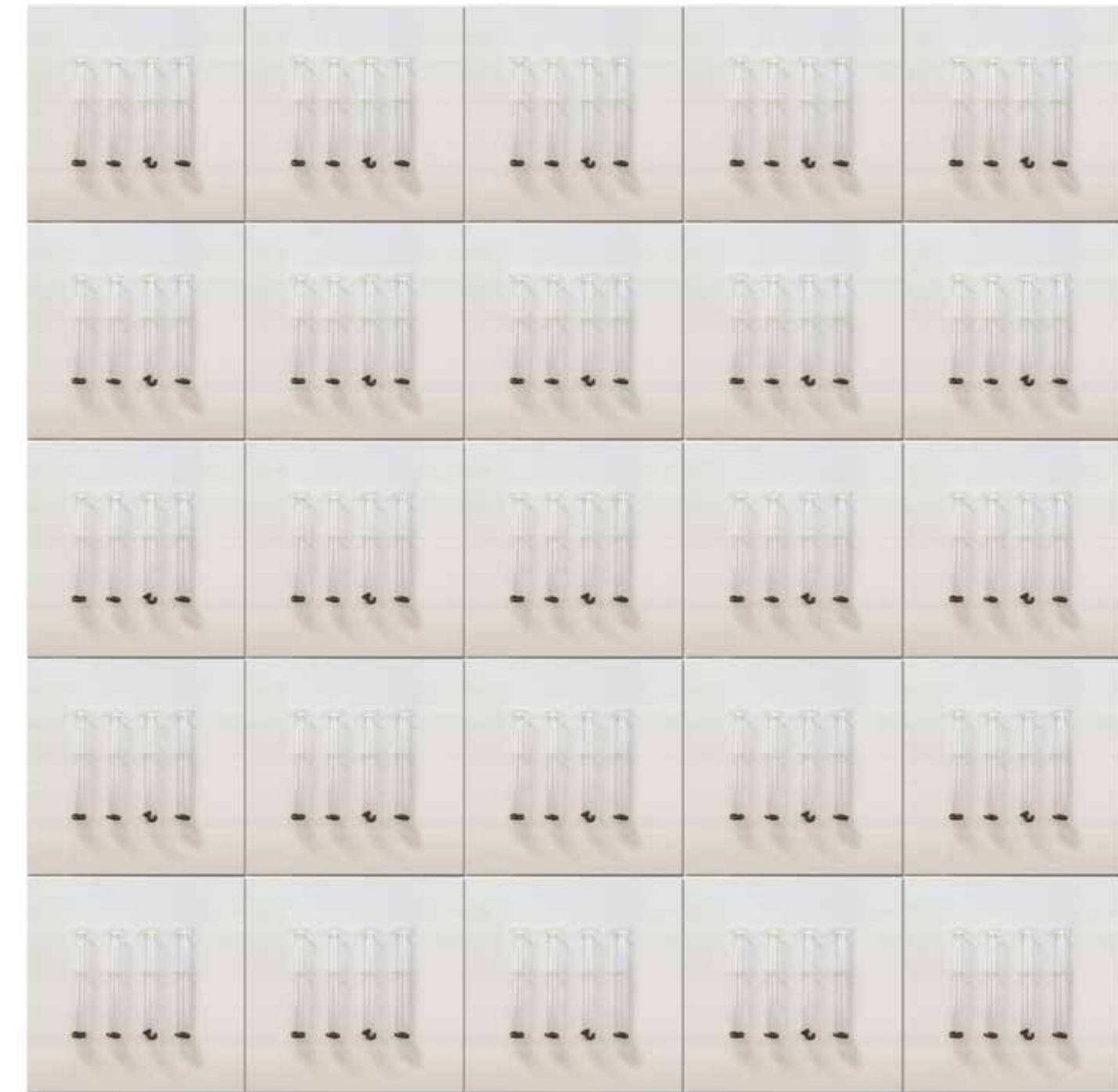
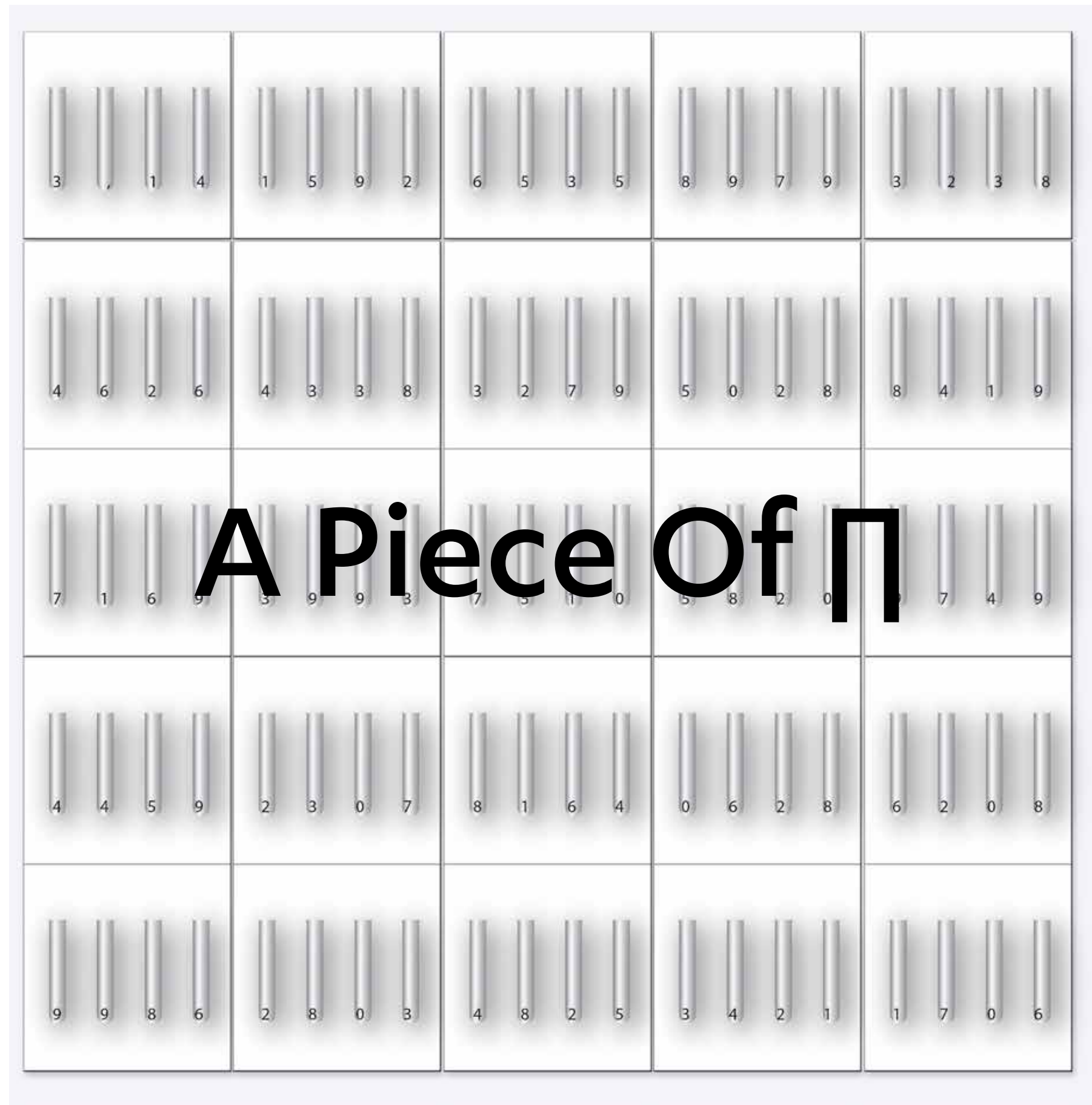
Work in progress.



Portrait of John Cage



Portrait of Delia Derbyshire

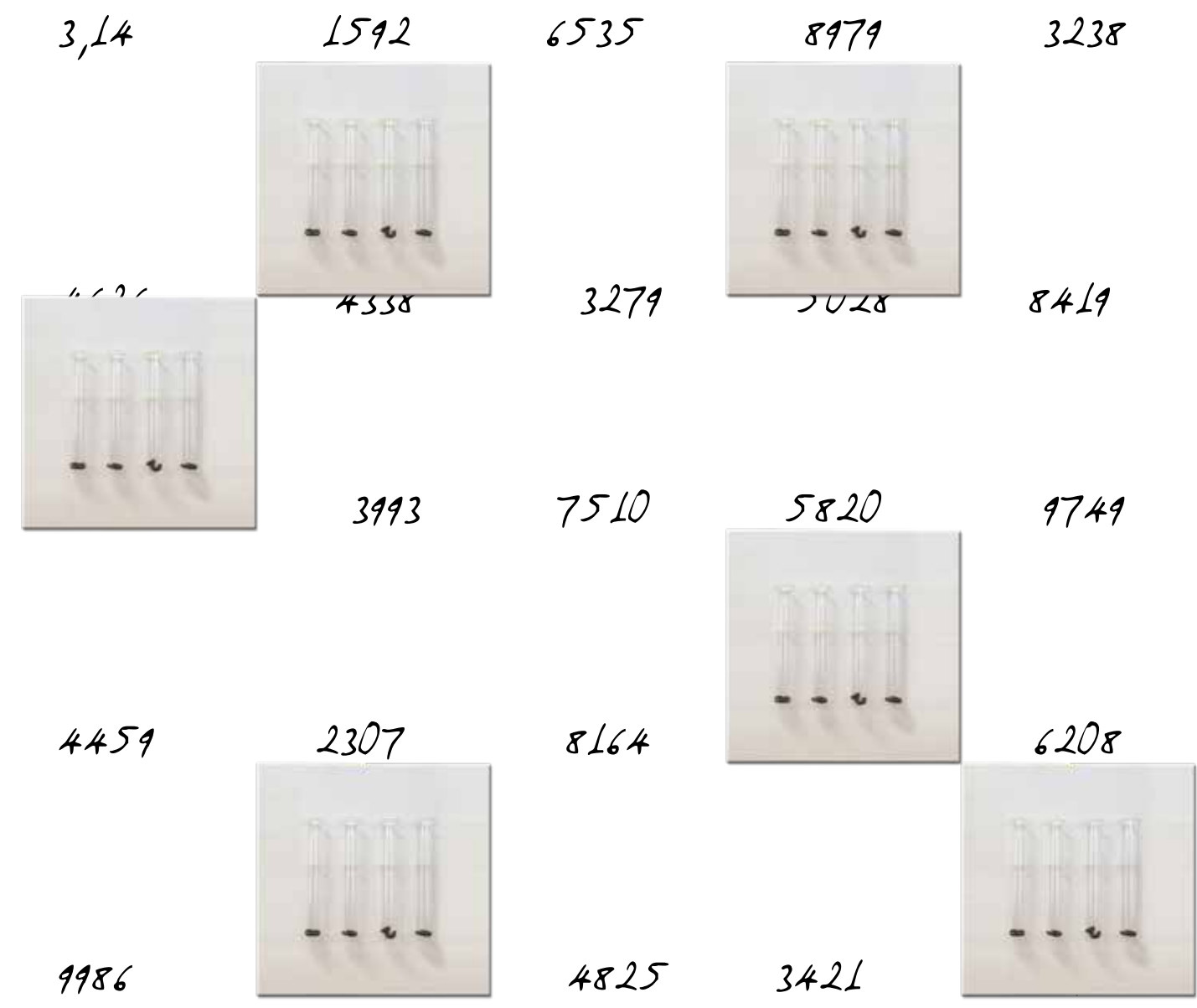
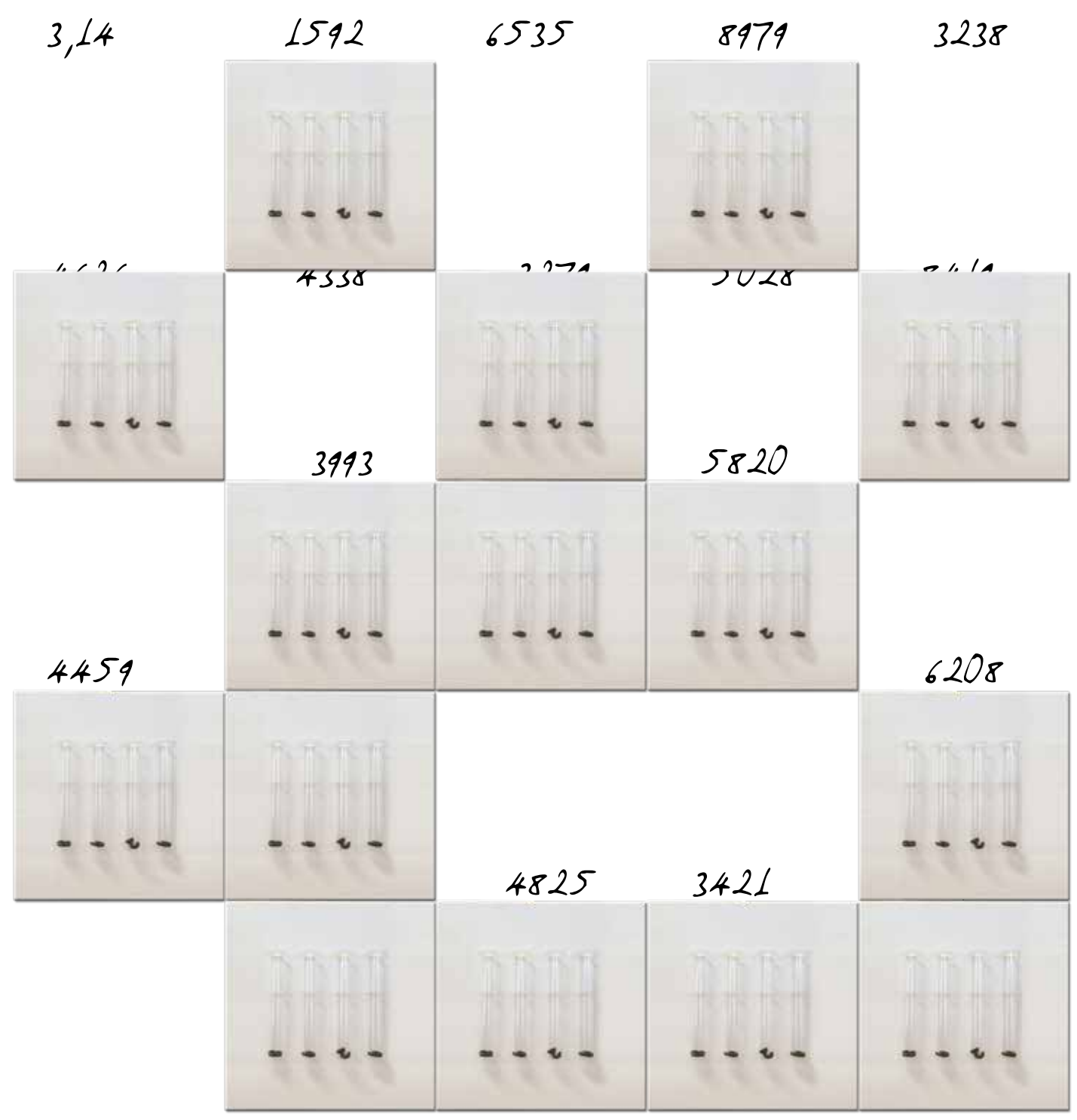


A piece of π (2014 - 2017)

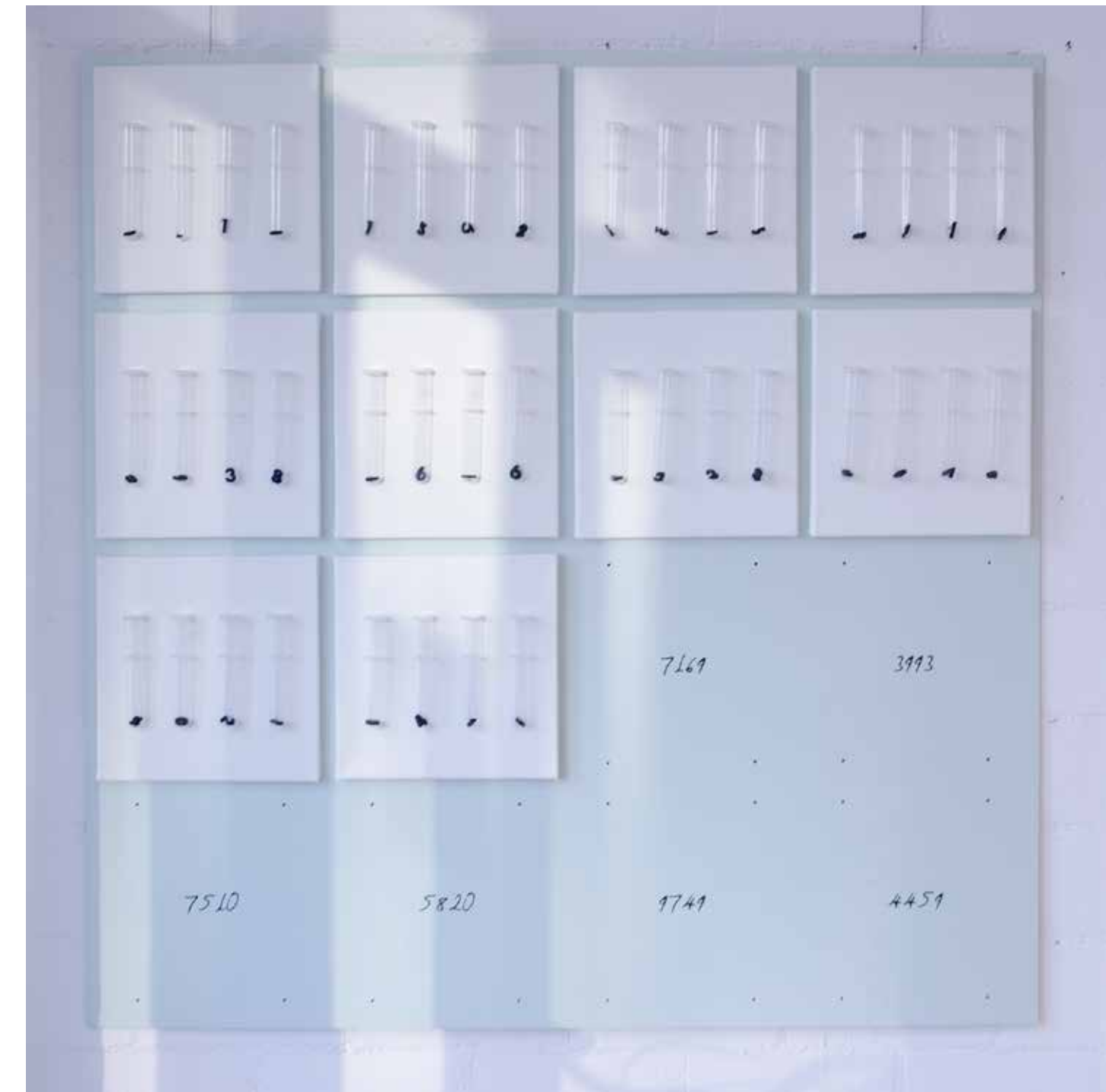
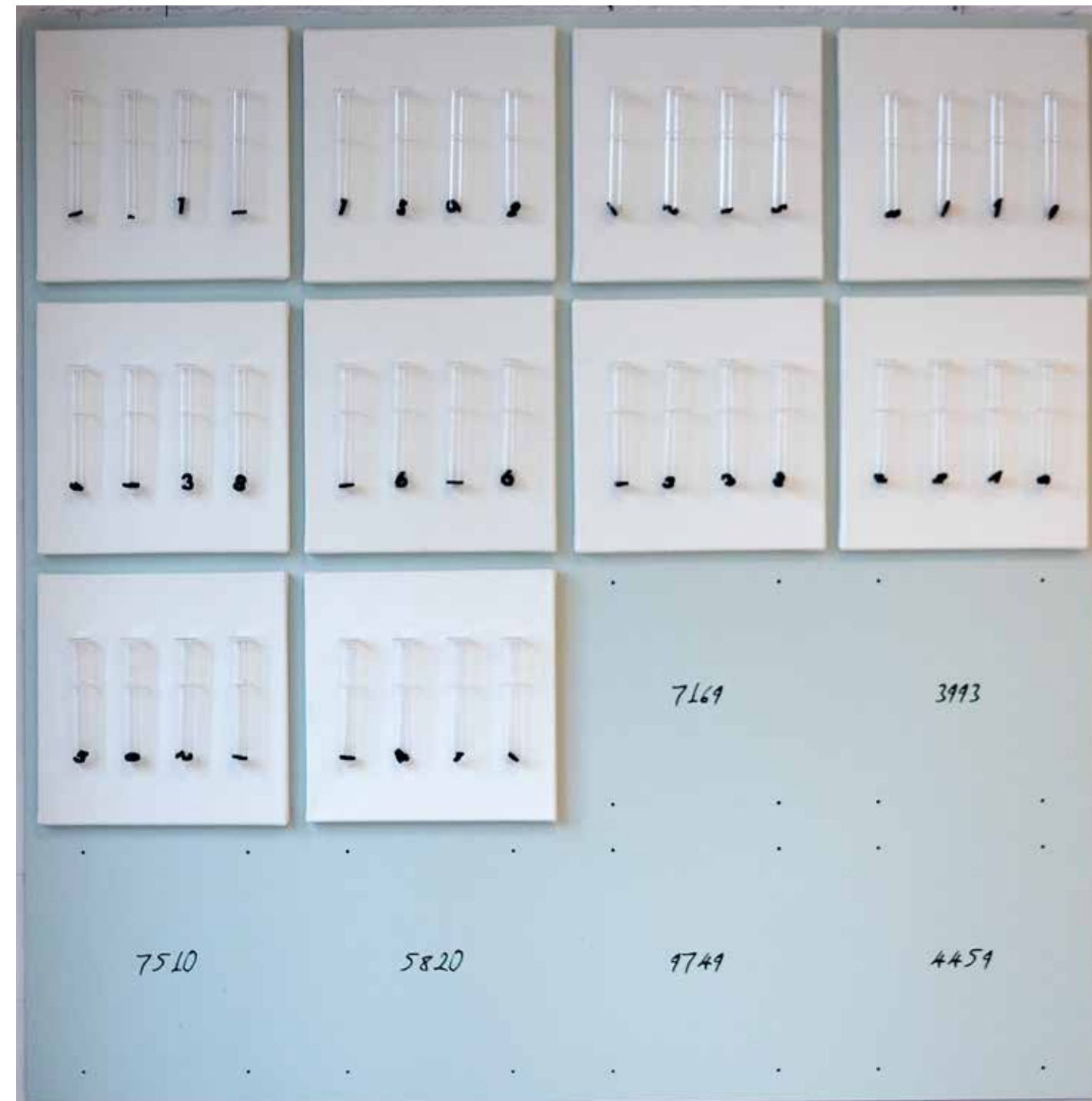
As in Square Painting this project has a conceptual basis. Here it is the number pi. Numbers are empty vehicles. They only get meaning or value when they are connected to something else, like money or people or sheep. The artist is designing a system by making small paintings with parts of the number serie pi. The different owners become part of a pi ltd.. Depending on the value of the different paintings the value of the ltd. will differ. This value can grow not only on basis of its artistic quality, but also on basis of the demand for its shares (paintings). This work wants to confront the art system and the economic system. It is an artwork in progress.

Medium: Mixed media 150 x 150 cm.

Materials: Laboratory glass, 3D printed figures, canvas.



A Piece Of π



A piece of π (2014 - 2017)

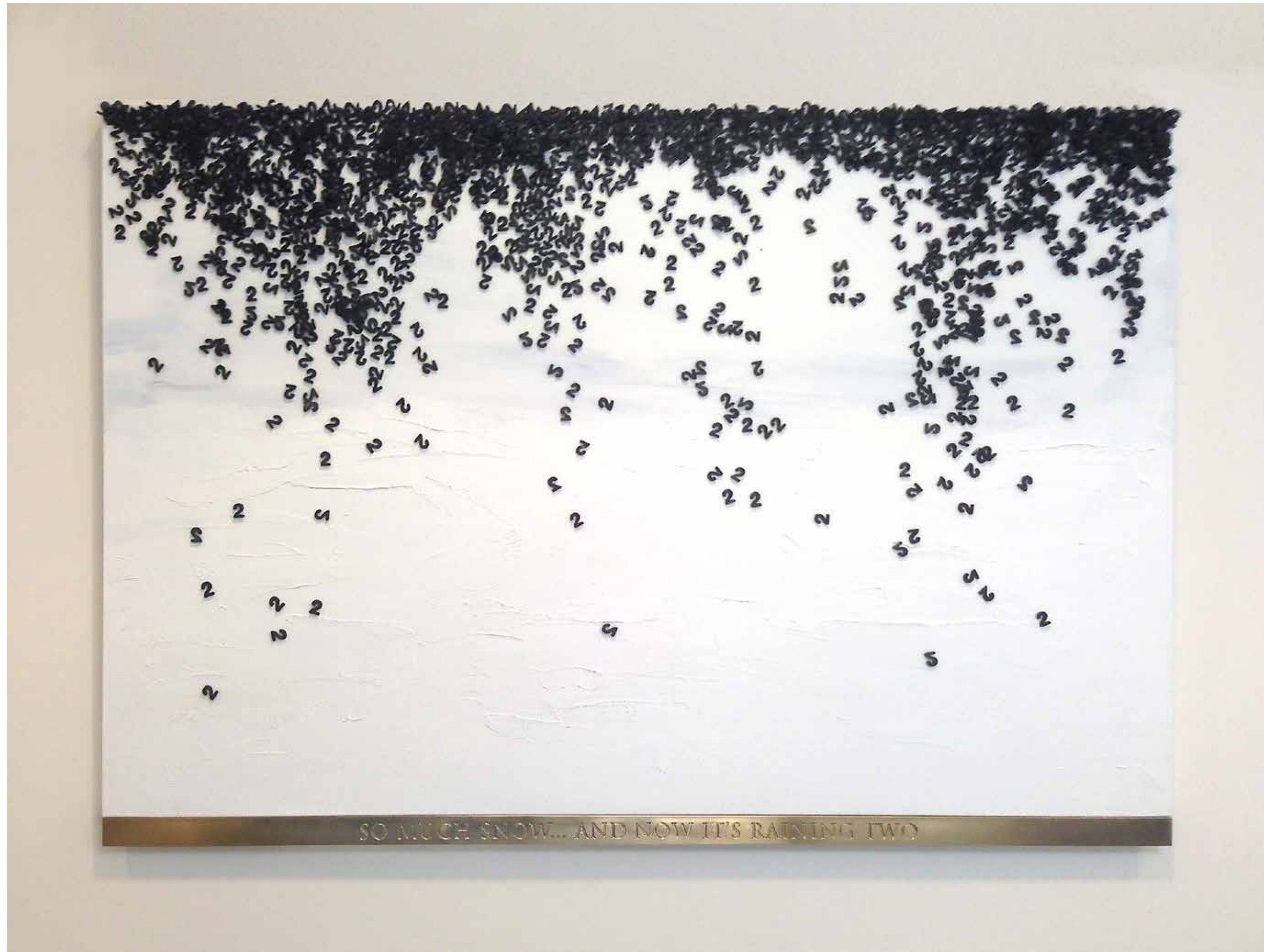
As in Square Painting this project has a conceptual basis. Here it is the number pi. Numbers are empty vehicles. They only get meaning or value when they are connected to something else, like money or people or sheep.

The artist is designing a system by making small paintings with parts of the number serie pi. The different owners become part of a pi ltd.. Depending on the value of the different paintings the value of the ltd. will differ. This value can grow not only on basis of its artistic quality, but also on basis of the demand for its shares (paintings).

This work wants to confront the art system and the economic system. It is an artwork in progress.

Medium: Mixed media 150 x 150 cm.

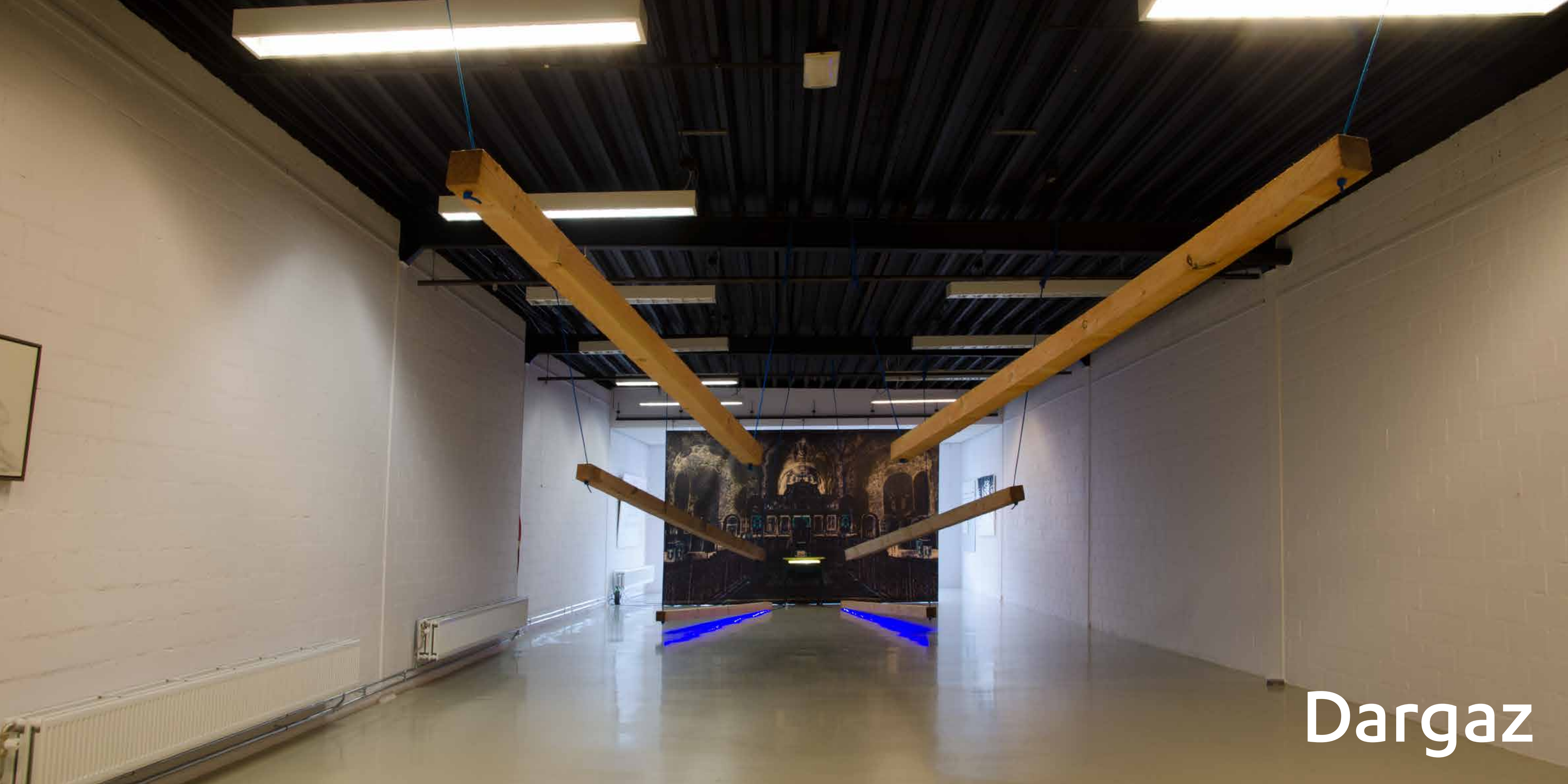
Materials: Laboratory glass, 3D printed figures, dibond.



SO MUCH SNOW AND NOW ITS RAINING TWO (2017)

120 x 80 cm.

Materials: Brass, acrylic paint, 3D printed figures, on canvas.



Dargaz



Dargaz (2017)

Installation in collobaration with Jur Strelitski (Delft 1949)

Medium: Mixed media 8 x 15 meter

Materials: Wood, rope, canvas, aluminum sheet, soundscape on headphone



Unnamed: 2018



Unnamed: 2018

100 years after the end of the First World War, Jur Strelitski and Victor Notermans have made an installation that will be exhibited from 1 May 2018 at Galerie Beukenhof in Kluisbergen Belgium. The installation consists of a dozen excerpts from photographs, from the public domain, which were made in the first world war.

*An apparently random collection of people who participated in WO1 in the struggle that turned Europe into a bloody battlefield of which they could barely contain the reach. A time capsule unfolds on the peaceful slopes of the once-infamous "Flanders Fields".
Medium: Mixed media 150 x 150 cm.*

Materials: Print on dibond.



“LOST”



"Lost"

I'm sure we were yet here yesterday.

Installation

Dibond, electronics en sound composition

8 x 4 x 1 meter

April 2018